



Strauss&co

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South African Art, Furniture, Silver, Ceramics, Glass and Jewellery

4 February 2013 CT 2013/1



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Fine Art Auctioneers | Consultants



PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Furniture, Silver, Ceramics, Glass & Jewellery

including Jewellery from the Erich Frey Collection and
Cape Furniture from the Collection of Dr Bothma Buitendag

Monday 4 February 2013

Jewellery at 11am

Furniture, Silver, Ceramics & Glass at 2pm

Day Session Paintings at 5pm

Evening Session Paintings at 8pm

VENUE

The Vineyard Hotel, Newlands

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58'.68" E 18° 27'.30.71"

PREVIEW

Friday 1 to Sunday 3 February 10am to 5pm

WALKABOUT

Conducted by Stephan Welz and Emma Bedford

Sunday 3 February at 11am

ENQUIRIES

+27 (0) 21 683 6560

Mobile +27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

ILLUSTRATED CATALOGUE R120.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE

OPPOSITE: PIETER WENNING, *WASHDAY, MALAY QUARTER, CAPE TOWN*

DIRECTORS: E BRADLEY (CHAIRMAN),
V PHILLIPS, B GENOVESE, A PALMER,
CB STRAUSS AND SA WELZ (MD)



FRONT COVER

Lot 490 Irma Stern, *Malay Girl* (detail)

INSIDE FRONT COVER

Lot 480 Anton van Wouw, *Miner with Hand Drill* (detail)

INSIDE BACK COVER

Lot 510 Walter Battiss, *Figures in a Landscape* (detail)

BACK COVER

Lot 494 Maggie Laubser, *Portrait of a Girl with Geese* (detail)

OPPOSITE

Lot 11 Belle Epoque diamond ribbon bow brooch, Cartier

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- Session 1 at 11am**
Jewellery,
including Jewellery from the
Erich Frey Collection

- 13 **Lots 1 - 150**

- Session 2 at 2pm**
Furniture, Silver, Ceramics & Glass
including Cape Furniture from the
Collection of Dr Bothma Buitendag

- 61 **Lots 151 -340**

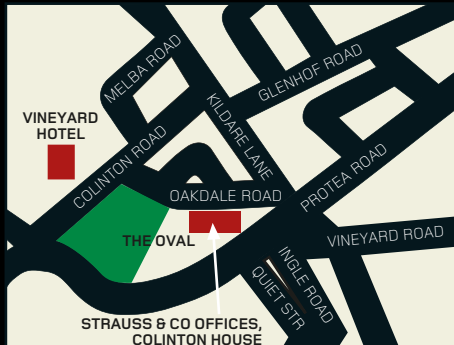
- Session 3 at 5pm**
Important South African &
International Art

- 131 **Lots 341 - 470**

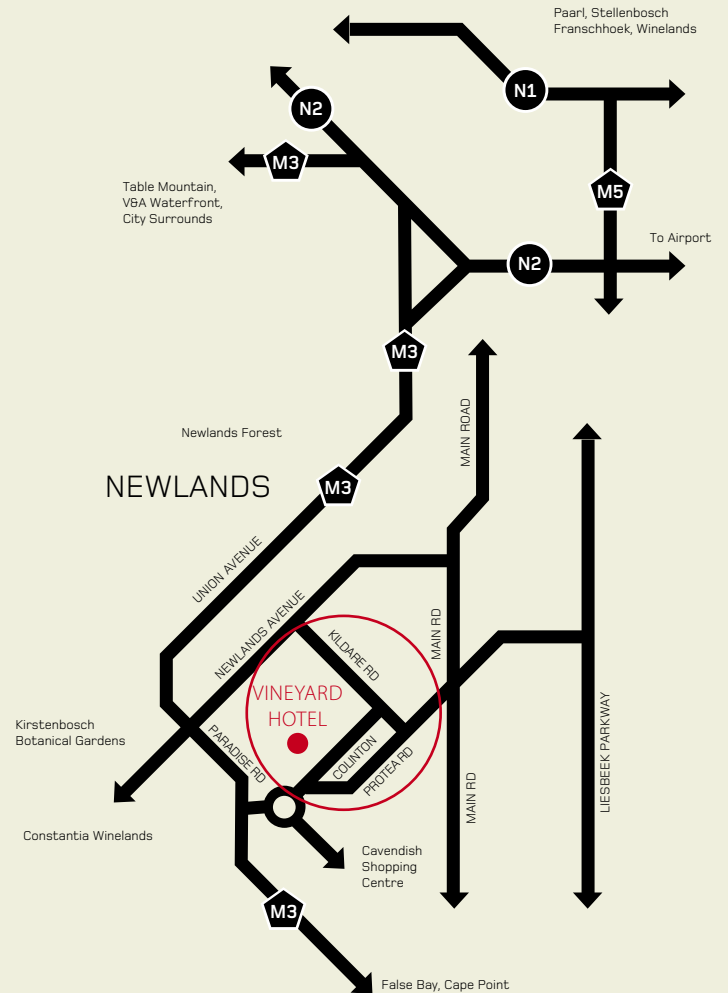
- Session 4 at 8pm**
Important South African &
International Art

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Directions to the Vineyard Hotel



Preview and Auction
Vineyard Hotel, Newlands
Colinton Road (off Protea Road),
Cape Town



Specialists and Services

CAPE TOWN

Ann Palmer
Director
Paintings
+27 (0) 82 468 1098
ann@straussart.co.za

Vanessa Phillips
Director
*Furniture, Silver, Ceramics
& Jewellery*
+27 (0) 72 445 4717
vanessa@straussart.co.za

Bina Genovese
Director
*Client Advisory, Marketing
& Media*
+27 (0) 83 680 9944
bina@straussart.co.za

Emma Bedford
Senior Specialist, Paintings
+27 (0) 83 391 7235
emma@straussart.co.za

Gail Duncan
Administrator
*Absentee, Telephone Bids
& Payments*
+27 (0) 78 044 8185
gail@straussart.co.za

Mica Curitz
**Client Advisory, Silver
Specialist**
+27 (0) 82 777 7194
mica@straussart.co.za

Kirsty Rich
Cataloguer, Paintings
+27 (0) 78 044 8185
kirsty@straussart.co.za

Shirley Daniels
General Office Assistant
+27 (0) 78 044 8185
shirley@straussart.co.za

JOHANNESBURG

Stephan Welz
Managing Director
Paintings & Decorative Arts
+27 (0) 82 330 0798
stephan@straussart.co.za

Phillippa Duncan
Senior Specialist, Paintings
+27 (0) 83 480 9189
phillippa@straussart.co.za

Ruarc Peffers
Senior Specialist, Paintings
+27 (0) 84 444 8004
ruarc@straussart.co.za

Susie Goodman
Client Advisory
+27 (0) 72 896 7706
susie@straussart.co.za

Debbie Watson
Office Manager
Absentee, Telephone Bids & Payments
+27 (0) 82 336 8761
debbie@straussart.co.za

Jacqui Carney
Cataloguer, Paintings
+27 (0) 79 407 5140
jacqui@straussart.co.za

Leanne Shakenovskiy
Cataloguer, Paintings
+27 (0) 79 407 5140
leanne@straussart.co.za

John Withers
Accounts
+27 (0) 79 407 5140
john@straussart.co.za

Janine Roux
Administrator
+27 (0) 79 407 5140
janine@straussart.co.za

www.straussart.co.za

Information for this Sale

Auction

Monday 4 February 2013
11am Session 1 (Lots 1-150)
2pm Session 2 (Lots 151-340)
5pm Session 3 (Lots 341-470)
8pm Session 4 (Lots 471-572)

Venue

The Vineyard Hotel
Conference Centre
Colinton Road (off Protea Road),
Newlands

Preview

Friday 1 to Sunday 3 February
10am to 5pm

Walkabout

Stephan Welz and Emma Bedford
Sunday 3 February at 11am

Enquiries & Catalogues

Tel: +27 (0) 21 683 6560
+27 (0) 78 044 8185
Fax: +27 (0) 21 683 6085
ct@straussart.co.za

Contact Numbers during Viewing & Auction

Tel: +27 (0) 78 044 8185
Fax: +27 (0) 21 683 6085

Absentee & Telephone Bids

Tel: +27 (0) 21 683 6560
+27 (0) 78 044 8185
Fax: +27 (0) 21 683 6085
Gail Duncan
gail@straussart.co.za

Payment

Tel: +27 (0) 11 728 8246
Debbie Watson
debbie@straussart.co.za
Tel: +27 (0) 21 683 6560
Gail Duncan
gail@straussart.co.za



Buying at Strauss & Co

Please read the guide below and if you still have questions, please refer to our Conditions of Business at the back of this catalogue or contact our Client Services Departments: Cape Town 021 683 6560 Johannesburg 011 728 8246.

What is coming up for sale?

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: www.straussart.co.za

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

Descriptions include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

Estimates are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

The reserve is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

How do I Bid?

There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:

- 1) in the saleroom
- 2) by absentee written bids or
- 3) on the telephone

These services are free of charge.

1. In the saleroom:

Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

2. Telephone Bidding

Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

Please arrange a telephone line at least 24 hours before the sale.

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

3. Written or Absentee Bids

If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

The auctioneer may bid on behalf of the seller up to the amount of the reserve by placing consecutive or responsive bids for a lot.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.



An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.

Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

Registration

In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

Important Notice for all Bidders

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 10% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co:
Mastercard and Visa
- d) Direct Cash deposit into our Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

Collection of Purchases

1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Vineyard Hotel after this time.

The premises must be cleared by 2pm.

2) From Strauss & Co, Cape Town

Uncollected small lots will be removed to the Cape Town office and will be available for collection from the day following the sale: The Oval, Oakdale Road, First Floor Colinton House, Newlands. Tel: 021 683 6560.

Please note: we can only take small items, paintings and jewellery to our offices. Large items will go into storage at your expense.

3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Elliotts consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Elliotts to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: 011 728 8246.

Door to Door Delivery Service

A representative from Elliotts and Relttem Removers will be available the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Relttem Removers: Tel +27 84 504 6096

Contact: Brenim Mettler

Elliott International Fine Art (Elliotts)

Tel +27 21 552 3183 **Contact** John Spangenberg





Explanation of Cataloguing Terms

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attributed to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ..., dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

Vladimir Tretchikoff, *The Dying Swan*

signed, dated 49 and inscribed 'SA'; oil on canvas, 92,5 by 72cm Estimate R800 000 – 1 200 000



South African & International Art

Johannesburg, Monday 20 May 2013
The Wanderers Club, Johannesburg

Strauss & co

Fine Art Auctioneers | Consultants

Contact

Stephan Welz +27 (0) 82 330 0798 / stephan@strausart.co.za
Phillippa Duncan +27 (0) 83 480 9189 / phillippa@strausart.co.za
Ruarc Peffers +27 (0) 84 444 8004 / ruarc@strausart.co.za

www.strausart.co.za



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 4 February - 11am

**Jewellery, including
Jewellery from The
Erich Frey Collection**

Lots 1-150

OPPOSITE

Lot 10 Diamond, enamel, pearl and gold pendant/ brooch,
late 19th/early 20th century



1

2

1
**George III blue stone and paste
silver foil-backed necklace,
early 19th**

set with pear-shaped and lozenge-shaped
blue stones enclosed by a double row of
white stones divided by bow-shaped links,
the front with a pear-shaped pendant
surmounted by a bow, *links missing, the
clasp damaged, stones lacking, length
approximately 41cm*

R5 000 – 7 000

2
**George III diamond and enamel
ring, circa 1800**

lozenge-shaped, bordered with circular-
cut diamonds, applied to the centre with
a flowerhead, the shoulders engraved with
star motifs, *shank altered, size R*

R12 000 – 15 000



3

Edwardian gold heart-shaped metamorphic locket

hinged, transforming into a four-leaf clover, each leaf with heart-shaped photograph frame, with a fine trace-link chain set to a bolt clasp

R7 000 – 9 000

4

Gold mesh purse

finely woven with crossover clasp; and a gold and seed pearl brooch, trefoil, embellished with collet-set seed pearls (2)

R4 500 – 6 000

5

Edwardian seed pearl necklace

composed of half-seed pearls, decorated to the front by a fringe of knife-edge links set with half-seed pearl tips and accented with five flowerhead clusters, *length approximately 40cm*

R12 000 – 15 000

6

Stick pin, French, late 19th century

set with a pearl, *French assay marks, accompanied by the retailer's case, Pellegrin, 78 La Canebière, Marseilles. Pearl not tested and unwarranted as such*

R3 000 – 4 000



6



7

7

Amethyst and seed pearl necklace, circa 1900

set to the front with openwork stylised foliage accented by amethysts and seed pearls, suspending a pear-shaped amethyst drop, set to a fine curb-link chain, *length approximately 43cm*

R3 000 – 4 000



8

8

Victorian amethyst pendant, 19th century

designed as a Latin cross, claw-set with six cushion-shaped amethysts, with suspension loop, *length 6,5cm*

R8 000 – 10 000



9

9

Cultured pearl necklace

composed of a single strand of cultured pearls in size from 7mm to 8mm, to a flowerhead-shaped gold clasp set with amethysts and pearls, *length approximately 60cm*

R6 000 – 8 000



10

10

**Diamond, enamel, pearl and gold pendant/
brooch, late 19th/early**

20th century

designed as an openwork plaque, headed by a collet-set circular-cut diamond embellished with four polychrome enamel tulips, the foliage delicately entwined around the circular- and single-cut diamond frame, supporting a diamond and articulated pearl drop. *Pearl not tested and unwarranted as such*

R70 000 – 90 000



11

11

**Belle Epoque diamond ribbon bow brooch,
Cartier**

designed as an open-work ribbon bow, millegrain-set with circular and single-cut diamonds, weighing approximately 7.50 carats, with articulated ribbons, *detachable screw to the reverse and engraved choker ribbon fitting, stamped 6361, with French assay mark for gold, fitted gilt-tooled red leather case by CARTIER, LONDON, 175 New Bond Street, PARIS, 13 Rue de la Paix, NEW YORK, 712 5th Avenue*

R160 000–180 000



12

12

Diamond, ruby and platinum double-clip brooch, 1950s

each opposing plaque designed as a bouquet of flowers and ribbons, set throughout with eight-, old- and baguette-cut diamonds, the outer flowerheads embellished with cabochon rubies

R55 000 – 60 000



14

14

Cultured pearl necklace

composed of two rows of cultured pearls graduated in size from approximately 5,5mm to 9,5mm, to an openwork white gold clasp set with old-cut diamonds, weighing approximately 1.42 carats

R8 000 – 10 000



13

13

Pair of cultured pearl ear studs of black tint, each approximately 12mm (2)

R8 000 – 10 000

15

Diamond, sapphire, platinum and gold brooch/pendant, circa 1900

the openwork plaque millegrain-set with eight-cut and old-cut diamonds weighing approximately 1.15 carats, and accented with circular sapphires suspending an articulated diamond and sapphire drop

R12 000 – 15 000



15

16

Diamond brooch, 1960s

designed as loose ribbons embellished throughout with lines of old-cut and brilliant-cut diamonds weighing approximately 2.6 carats, centring a claw-set baguette-cut diamond weighing approximately 1.00 carat, flanked by two further smaller examples

R40 000 – 45 000



16

17

Diamond and sapphire brooch

set to the centre with an emerald-cut sapphire, surrounded by claw-set old-cut diamonds, to an associated knife-edge bar

R4 000 – 6 000



17

18

Lady's diamond and platinum cocktail watch, Movado, 1960s

manual winding with nickel lever movement, 17 jewels, the circular dial set with baton indicators within a surround of millegrain-set diamonds, the leaf-shaped shoulders set with old-cut diamonds, with later silver gaspipe design strap, Birmingham, 1963, 10mm diameter, length approximately 17cm

R5 000 – 7 000



18



19

19

Diamond and platinum spray brooch

of stylised foliate design, set with brilliant-cut and baguette-cut diamonds, weighing approximately 9.44 carats

R120 000 – 140 000



20

20

Diamond pendant necklace

the pendant claw-set with a round brilliant-cut diamond weighing 2.485 carats to a split-bale, with fancy link semi-articulated chain, length approximately 41cm

Accompanied by a report no. 154547 from The Jewellery Council of South Africa stating that the diamond weighing 2.485 carats is G in colour and VS2 in clarity

R300 000 – 310 000

21

Lady's diamond, white gold and malachite watch, Piaget, 1970s

manual winding, damascened lever movement, circular malachite dial applied with Roman numerals, bezel-set with eight-cut diamonds, sapphire-set crown, integrated textured bracelet with Piaget folding clasp, 23mm diameter, length approximately 15,4 cm

R20 000 – 25 000



21



22

22

Diamond ring

centring a brilliant-cut diamond weighing 2.4203 carats, size M½

Accompanied by a report no. 40495086/23035 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.4203 carats is fancy yellow (N.C.N.A.) in colour and SI1 clarity

R75 000 – 80 000

23

Lady's diamond and white gold watch, Bucherer, 1970s

manual winding, lever movement, the circular silver dial applied with baton numerals, bezel-set with eight-cut diamonds, integrated woven bracelet, with locking clasp, 17mm diameter, length approximately 18cm

R15 000 – 20 000

23

24

25

24

Diamond, sapphire and white gold brooch, 1950s

of stylised floral design, set to the centre with sixteen claw-cut sapphires, the ribbons set with baguette and round brilliant-cut diamonds

R28 000 – 32 000

25

Sapphire and diamond ring
gypsy-set to the centre with an oval-cut sapphire, between four brilliant-cut diamonds, size V

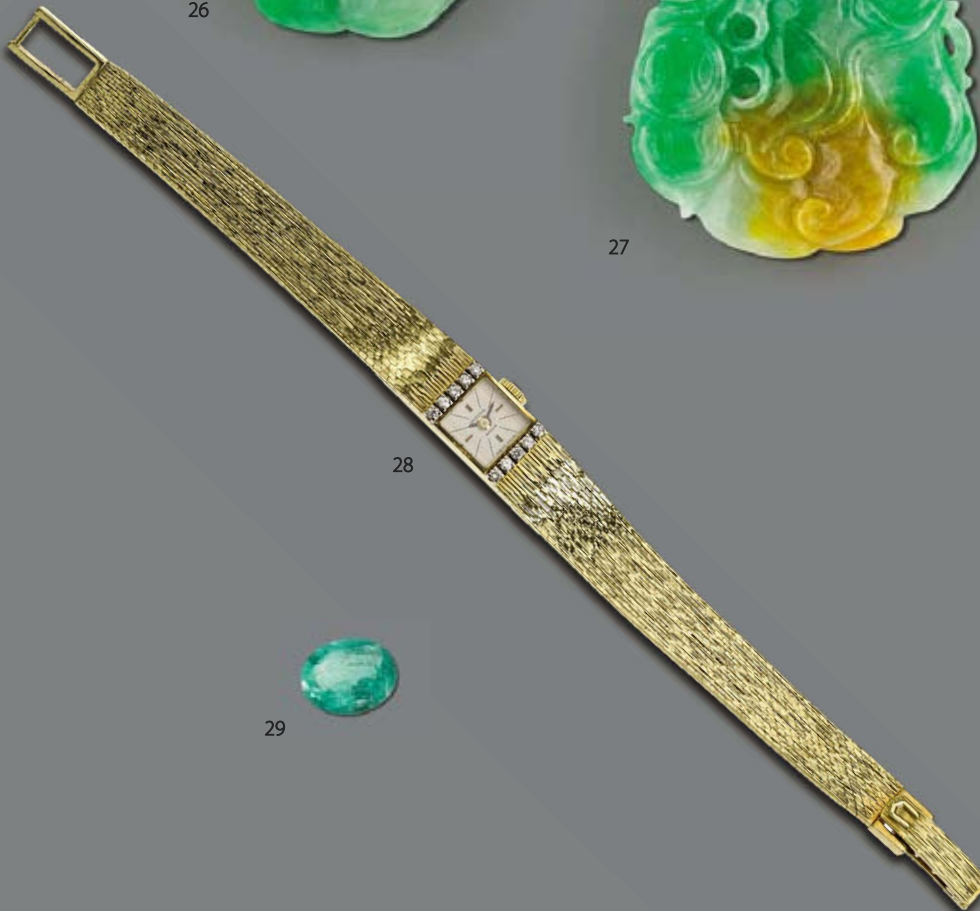
R5 000 – 7 000



26



27



28



29

26

Chinese jade pendant

carved with a bud headed by a
chilong, hoop link, stone untested

R4 000 – 6 000

27

Chinese jade pendant

pierced and carved with foliage, with
hoop link, stone untested

R5 000 – 7 000

28

**Lady's gold and diamond
bracelet watch, Universal,
1960s**

manual winding, damascened lever
movement, shaped square, silvered
dial, baton numerals, bezel set with
ten brilliant-cut diamonds, integrated
textured woven bracelet with
Universal locking clasp, 10mm width,
length approximately 15,5cm

R10 000 – 12 000

29

Unset oval-cut emerald

weighing approximately 4.33 carats

R8 000 – 10 000



30

30

Pair of Italian enamel, diamond and gold earclips and a brooch, 1970s
each designed as a flowerhead set to the centre with brilliant-cut diamonds, *maker's mark, clip fittings (3)*

R15 000 – 20 000

31

Diamond ring

claw-set to the centre with an old-cut diamond weighing approximately 0.75 carat, bi-furcated shoulders, *size M*

R6 000 – 7 000

32

Yellow and white gold necklace

of textured twist-turned rope-work design, *length approximately 92cm*

R22 000 – 25 000



31

32



33

34

33

18 carat gold ring

with wide tapering galleried band, size S

R4 000 – 6 000

34

Fancy-link gold necklace

length approximately 61cm

R22 000 – 25 000

35

Three colour gold seven-strand bracelet

with two adjustable knots, approximate inner circumference 260mm fully open

R12 000 – 14 000



35

36

Italian gold necklace

with a brick-link and bolt ring clasp, maker's stamp Yukiko, length approximately 43,5cm

R25 000 – 28 000



36



37

37

Pair of diamond ear studs

claw-set with a round brilliant-cut diamond weighing 0.701 and 0.721 carat respectively (2)

Accompanied by report no. 06031946 from Diamond Certification Laboratory stating that the diamond weighing 0.701 carat is Q in colour and VS2 clarity

Accompanied by report no. 06043153 from Diamond Certification Laboratory stating that the diamond weighing 0.721 carat is Q in colour and VS2 clarity

R12 000 – 14 000

38

38

Cultured pearl necklace

composed of three rows of graduated cultured pearls, approximately 5,5mm to 8mm in size, to a gold clasp, *inner length approximately 41m*

R8 000 – 10 000

39

39

Diamond ring

centring a collet-set round brilliant-cut diamond weighing 1.90 carats, *size M*

Accompanied by report no. 20610755 from E. G. Laboratory, South Africa, stating that the diamond weighing 1.90 carats is I in colour and VS2 clarity

R90 000 – 95 000



40

40

Pair of aquamarine, diamond and platinum pendant earrings

each pear-shaped aquamarine drop capped and surmounted by five old-cut diamonds weighing approximately 0.36 carat (2)

R28 000 – 30 000

41

Diamond brooch

designed as a stylised floral spray, set with brilliant-cut, old-cut, baguette-cut and eight-cut diamonds weighing approximately 5.00 carats

R25 000 – 30 000



41

42

Aquamarine and platinum ring

centring a step-cut aquamarine weighing approximately 13.12 carats, with stepped shoulders, size N½

R40 000 – 45 000

43

Aquamarine and diamond brooch

centring a stepped-cut aquamarine weighing approximately 15.56 carats, to openwork millegrain-set diamond shoulders, set with old-cut diamonds weighing approximately 0.84 carat

R40 000 – 45 000



42



43

44



45



46



47



44

Unset old-mine-cut diamond
weighing 2.0500 carats

*Accompanied by a report no. 121000759/
515380 from E.G. Laboratory, South Africa,
stating that the diamond weighing 2.0500
carats is H in colour and SI1 clarity*

R40 000 – 42 000

45

**Unset round brilliant-cut
diamond**
weighing approximately 10.0600 carats

*Accompanied by a report no. 120604199
from E.G. Laboratory, South Africa, stating
that the diamond weighing 10.0600 carats
is M in colour and VS2 clarity*

R925 000 – 930 000

46

Unset brilliant-cut diamond
weighing approximately 1.67 carats

R40 000 – 45 000

47

Unset oval-cut diamond
weighing 1.014 carats

*Accompanied by a report no. 275571
from The Jewellery Council of South Africa
stating that the diamond weighing 1.014
carats is J in colour and VS1 clarity*

R28 000 – 30 000



48



49



50

48

Diamond and emerald necklace
crescent-shaped, set with three pear-shaped emeralds divided by collet-set brilliant-cut diamonds with a conforming drop pendant, set to a fine brick-link chain

R18 000 – 20 000

49

Emerald and diamond ring
collet-set with an emerald weighing approximately 4.5 carats, to a round brilliant-cut pavé-set diamond surround, shoulders and shank, weighing approximately 2.70 carats, *size O*

R45 000 – 55 000

50

Pair of jade, onyx, diamond and white gold pendant earrings, modern

designed as a foliate-carved circular plaque embellished with a millegrain-set diamond flowerhead, suspending a line of alternating tube-set diamonds and onyx, to a carved pear-shaped plaque bordered by onyx and millegrain-set diamonds, *later post fittings, stone untested (2)*

R28 000 – 30 000

51

Diamond ring

claw-set to the centre with a brilliant-cut diamond weighing approximately 1.95 carats, the shoulders millegrain-set with six brilliant-cut diamonds, *size J*

R75 000 – 80 000

52

Replica of the 'Arms of The Prince of Wales' plume brooch, designed by Attwood & Sawyer, retailed by Ciro, circa 1987

rhodium-plated, *the reverse with maker's initials A & S*

R4 500 – 6 000

NOTES

This is a copy of the brooch given to Wallis Simpson by Edward, Prince of Wales. The original brooch was sold by Sotheby's in 1987 and again in 2011 when the Elizabeth Taylor Collection was sold by Christie's.

Attwood & Sawyer produced quality vintage costume jewellery from 1957. A British company started in Porthcawl, Wales, they produced jewellery which included copies of the "Duchess of Windsor" jewellery. They distributed in stores across the UK, Europe and worldwide. The company was bought by Buckley Jewellery in 2001 who are now reproducing the famous A & S designs.

53

Diamond-line bracelet

the articulated bracelet designed as a series of claw-set links, set with 56 brilliant-cut diamonds, weighing approximately 5.5 carats, *length approximately 18cm*

R30 000 – 35 000

51



52

53



54

Pair of diamond ear studs

claw-set with a round brilliant-cut diamond weighing 1.010 and 1.045 carats respectively (2)

Accompanied by a report no. 06110510 from Diamond Certification Laboratory, stating that the diamond weighing 1.010 carats is H in colour and SI2 clarity

Accompanied by a report no. 06110511 from Diamond Certification Laboratory, stating that the diamond weighing 1.045 carats is H in colour and SI2 clarity

R70 000 – 75 000

55

Cultured pearl necklace

composed of two rows of cultured pearls approximately 9.00mm in size, to a gold clasp set with garnets and pearls, *inner length approximately 63cm*

R10 000 – 15 000

56

Diamond ring

claw-set with a round brilliant-cut diamond weighing 2.1930 carats, *size M½*

Accompanied by a report no. 121200099/515927 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.1930 carats is I in colour and VS1 clarity

R140 000 – 145 000



57

Pair of diamond ear studs

claw-set with a princess-cut diamond weighing 0.710 and 0.705 carat respectively (2)

Accompanied by report no. 420699 from the Jewellery Council of South Africa, stating that the diamond weighing 0.710 carat is E in colour and SI1 clarity

Accompanied by report no. 420424 from the Jewellery Council of South Africa, stating that the diamond weighing 0.705 carat is F in colour and VS1 clarity

R34 000 – 36 000



57

58

Pearl and silver spray brooch

set to the centre with seven pearls; and a pearl and tourmaline set silver brooch, designed as a floral spray, the pearls of pink, white and champagne tint, accented with tubular cabochon-cut stones (2)

R5 000 – 7 000

59

Pearl, coral and gold necklace

designed as a row of cultured pearls approximately 7mm in size, interspersed with coral beads and gold rondels, length approximately 90cm

R9 000 – 12 000

60

Semi-baroque pearl necklace

composed of a single row of semi-baroque pearls of approximately 9mm in size, to a textured and pierced gold clasp accented with mixed-cut rubies and pearls, length approximately 75,5cm

R6 000 – 8 000



58



59

60



61

61

Fancy link bracelet

articulated, of tri-coloured and textured design, with diamond motifs and floral highlights, length approximately 19,5cm

R26 000 – 28 000

62

Cultured pearl necklace

composed of three rows of cultured pearls, approximately 6.5mm in size, to a gold bar clasp, inner length approximately 57,5cm

R5 000 – 7 000



62

63

63

Diamond and gold crossover ring

of geometric design, the tapering band horizontally-set to one end with a step-cut diamond weighing 1.790 carats, and to the other with two baguette-cut diamonds weighing approximately a total of 0.24 carat, size K½

Accompanied by a report no. 154535 from The Jewellery Council of South Africa, stating that the diamond weighing 1.790 carats is G in colour and VS1 clarity

R95 000 – 100 000



64

German gold, diamond and pearl necklace

composed of seventeen elongated pierced stylised links, suspending a pierced Y-shaped plaque accented with eight cultured pearls in sizes and eight claw-set round brilliant-cut diamonds weighing approximately 0.32 carat, *length approximately 37cm*

R12 000 – 15 000

65

Diamond dress ring

of abstract textured design, set to the centre with a brilliant-cut diamond weighing approximately 2.35 carats, *size M½*

R60 000 – 70 000

66

Cultured pearl necklace

composed of a single row of cultured pearls approximately 6,8mm in size, to a gold clasp collet-set with an opal, *length approximately 94cm*

R4 000 – 6 000



65

66



68
part lot



69



67

67

18ct gold wristwatch, Patek Philippe, 1960, ref. 799700

manual winding damascened nickel lever movement, 18 jewels, stamped twice with the seal of Geneva, Gyromax balance, adjusted to heat, cold, isochronism and five positions, champagne dial applied with gilt baton numerals, chamfered bezel, snap on back, case and dial signed, 18k gold integral woven bracelet and Patek Philippe folding clasp, *diameter 33mm, suede case*

R45 000 – 50 000

68

Gentleman's mother-of-pearl and sapphire dress set

comprising: a pair of cufflinks, four buttons and two studs, the terminals centrally set with a square-cut sapphire within a cross-hatched border, engraved with the initials G.A.F., *retailers' fitted case, Page Keen & Page Ltd, Plymouth, one stud lacking terminal (8)*

R5 000 – 7 000

69

Pair of gold and haematite cufflinks

composed of interchangeable double-tubular batons (6)

R2 000 – 3 000



70

70

Pair of Danish silver and sodalite cufflinks, 1970s

of triangular abstract form, set to the centre with a sodalite bead, *stamped sterling, Brdt. B, Denmark*; a pair of Danish silver and green stone cufflinks, 1970s, collet-set to the centre with a cabochon green stone, *stamped sterling, Denmark, N.E. From, 925*; and a pair of silver cufflinks, 1970s, set with a ribbed brick-link, *stamped with maker's monogram (6)*

R3 000 – 4 000



71

71

Georg Jensen silver money clip, designed by Sigvard Bernadotte

pierced rectangular with central stylised leaf design, *signed Sigvard, the reverse impressed with numerals 289, Georg Jensen, Denmark*

R1 500 – 2 000



72

72

Pair of gold and tourmaline cufflinks
oval, collet-set to the centre with conforming
cabochon-cut green and pink tourmalines (2)

R5 000 – 7 000

73

Greek gold pendant, Vourakis

circular, moulded in relief with the portrait of
a young man, his hair secured with a band
decorated with greek-key motifs, suspended
by four bale-links, *stamped maker's name*

R10 000 – 15 000

NOTES

Ioannis A Vourakis founded his jewellery
atelier in 1926 at 8 Voukourestiou Street,
105 64 Athens in 1926 where it is still located.
The company is now administered by his
grandson, Antonis D Vourakis, who continues
to produce jewellery in the same tradition as
his grandfather.



73

74

Lady's 18ct gold and malachite
watch, Piaget, 1970s

manual winding, damascened lever
movement, curved linear square malachite
dial, integrated textured woven bracelet with
Piaget locking clasp, *22mm square, length
approximately 17cm*

R20 000 – 25 000



74



75



76



77

75

Pair of gold, silver and ruby cufflinks

oval, collet-set to the centre with a ruby (2)

R2 000 – 3 000

76

Pair of gold and malachite cufflinks

rectangular, bound to the centre with a double frame (2)

R2 000 – 3 000

77

Gold fancy-link bracelet

designed as a series of curb links, length approximately 21cm; together with a gold 1899 US Liberty head/double-eagle coin, claw-set to an open frame with rope border

R20 000 – 22 000



78

78

Gold cigarette case, Asprey & Co Ltd, London, 1927

rectangular, with engine-turned hinged cover, applied with the initials R.P.S. in a rectangular reserve, *length approximately 14cm long*

R35 000 – 40 000

79

Gold hunting cased keyless lever watch

14ct, damascened bi-metallic compensation balance, engraved balance cock, screwed chatons, base metal cuvette, white enamel dial with arabic numerals and calibrated outer ring, subsidiary dial for constant seconds, foliate hands, engine-turned cover numbered 609451, engraved with initials, *diameter of dial 4,5cm*

R5 000 – 7 000



79



80

80

Gold cigarette case, Deakin & Francis Ltd, Birmingham, 1918
rectangular with rounded corners, the engine-turned case engraved with initials, 8,5cm long

R15 000 – 18 000

81

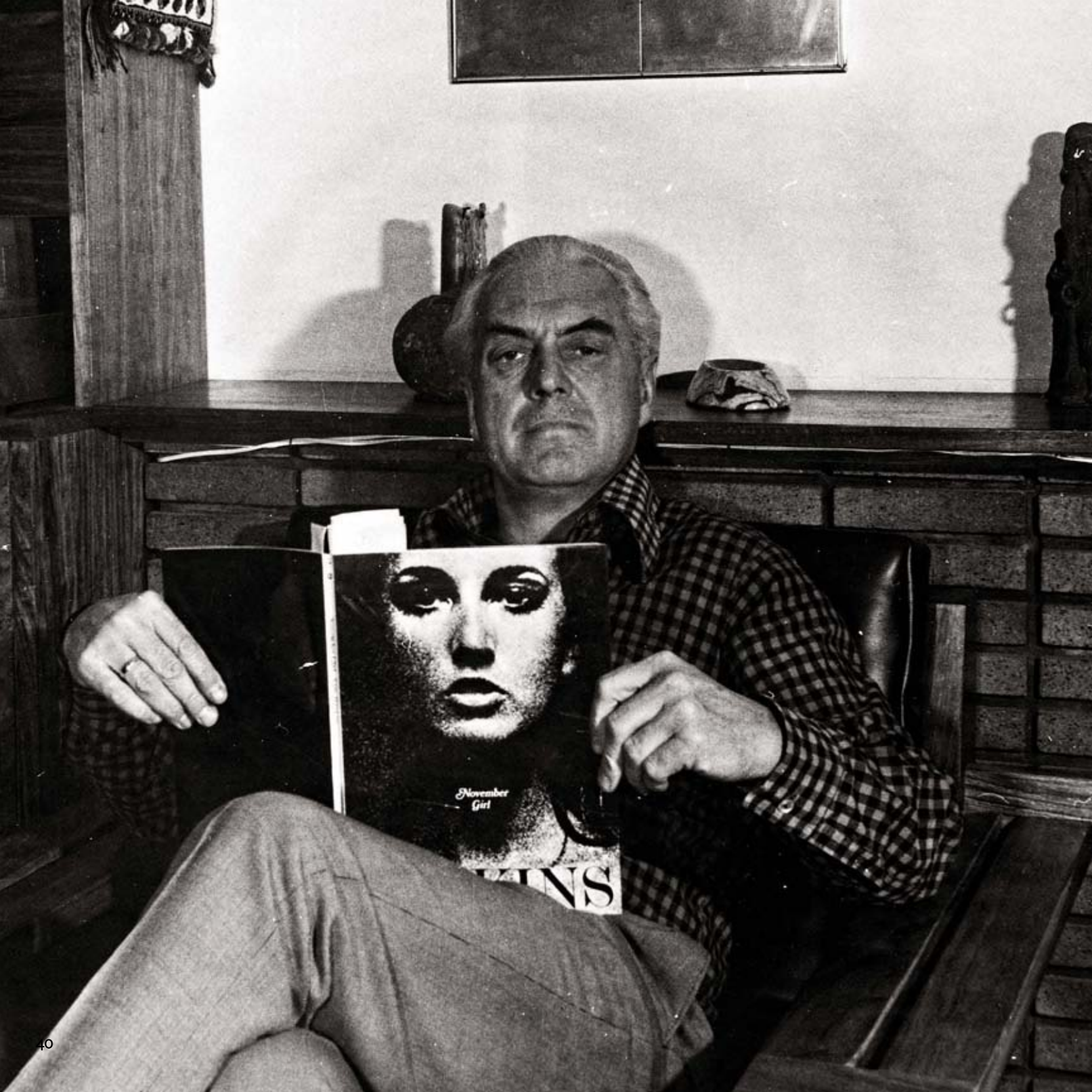
18ct gold Audemars Piguet wristwatch, no 5297, ref. 5112
nickel lever movement, 21 jewel, free-sprung mono-metallic balance, adjusted to heat, cold, isochronism and 5 positions, champagne dial, applied baton numerals, subsidiary second dial, circular case with curved tapering lugs, dial, case and movement signed, with detachable Audemars Piguet 18ct gold weave bracelet and folding clasp, diameter 30cm, length approximately 19cm

Certificate of origin

R50 000 – 60 000



81



Erich Frey (1917-2004) Gold and silversmith

German-born Erich Frey (1917-2004) spent 25 years of his career in South Africa. During this time he brought innovation to the design approach of local manufacturing goldsmiths. He drew inspiration from the South African landscape, plant life, African art and the abundance of local and precious and semi-precious stones. He incorporated materials other than precious stones (such as wood and ivory) in his designs and explored these materials' natural form, texture and colour in composing their precious metal settings.

Born in Düsseldorf, he came from a family where the teaching of handcrafts was the order of the day. He underwent his apprenticeship and, in 1947, he was accepted as a member of the German gold- and silversmith guild. He lectured at the Kunst und Werkschule in Düsseldorf and opened his own studio. It was during this period that he was to meet his future wife, Ilse Hallen, who was serving her apprenticeship at a diamond and gem wholesaler in Düsseldorf.

He arrived in South Africa in 1952 and began his career in Pretoria. He was joined a year later by Ilse and, in 1963, they opened Erich Frey Jewellers. There was an ideal partnership with Ilse running the business and managing the showroom while Erich focused on designing and manufacturing his innovative and stylish jewellery. They were described as the 'gold and silver couple' and developed associations with local artists and connoisseurs including Walter Battiss, Esias Bosch and the young Albert Werth who, in 1963, was appointed curator of the Pretoria Art Museum and went on to become its Director. But it is perhaps through Frey's close friendship with Alexis Preller that one can see the kaleidoscope of ideas that the two men shared. The strong influence that Africa had on his designs is particularly evident in *lots 94, 113 and 114*, the silver, gold and hawk's-eye pendant which was a gift to Ilse on the birth of their daughter, Uta, in 1954.

Through his distinctive vision, Frey produced strong sculptural statements, as seen in *lot 93*, a carnelian, diamond and gold pendant, or through the use of bold, geometric forms on square-banded rings, *lots 86 and 88*. It is fascinating to trace the development of his style from early pieces such as the moonstone necklace, *lot 101*, made for Miss South Africa in 1966, to the 1981 diamond, sapphire and gold bangle, *lot 82*.

Frey lectured at universities both in South Africa and Germany. He was a founder member of the Pretoria Gem and Mineral Club in the late 1950s, and helped set up the first degree course in precious metal design at the University of Stellenbosch in 1966.

Technically speaking, Frey's use of cut and faceted semi-precious stones and innovative ways of setting stones, opened a new dimension of gemmological use in local design of precious metal, jewellery and other articles. As such, he made a significant contribution to the establishment of a gemmological industry in South Africa.

Throughout his career, Frey gained both national and international exposure through his lecturing and participation in exhibitions. He clearly gained the respect of his peers both locally and in Germany as having made a unique contribution to the design and manufacture of precious metal works of art as well as the teaching thereof.

His daughter, Uta, recalls "My father was an artist by nature – a craftsman, creator, great story teller, and lecturer who inspired and awed many with his creative insight and knowledge; a solitary and disciplined person who followed his own inner drum".

cf. Fred van Staden, 'Erich Frey and his Associates: A Unique Contribution to South African Jewellery and Design and its Goldsmith Tradition', *SA Tydskrif vir Kultuurgeskiedenis*, 25(1), June 2011.



82

82

**Diamond, sapphire and gold bangle,
Erich Frey, 1981**

the wide bangle open to the reverse, the top with textured striations, set with four circular-cut sapphires weighing approximately 2.05 carats and four brilliant-cut diamonds weighing approximately 1.50 carats, *stamped with maker's mark and date*

R50 000 – 60 000

83

**Pair of gold and topaz earrings,
Erich Frey, 1970s**

of open lozenge-shaped form, each claw-set with three round-cut topaz stones, *maker's mark* (2)

R4 000 – 6 000



83

84

**Gold and aquamarine ring,
Erich Frey, 1960s**

the bezel of semi-circular outline, set with a square-cut aquamarine, *maker's mark, size N*

R6 000 – 8 000

85

**Gold and zircon brooch, Erich Frey,
1970s**

designed as an openwork plaque with three rows of stylised star motifs embellished with seven tubular-set circular-cut zircons, *maker's mark*

R8 000 – 9 000



84



85



86

86

Diamond and gold ring, Erich Frey, 1970s

set with four raised triangular-cut diamonds weighing approximately 1.74 carats, set to a double trapezoidal base separated by an open division with textured central field, *maker's mark, size K½*

R30 000 – 35 000



87

87

Pearl, diamond and gold pendant/collier de chien, Erich Frey, 1970s

designed as a flattened collar, with an openwork frame centred by a brilliant-cut fancy yellow diamond weighing approximately 0.25 carat, suspending a hinged plaque of abstract design, composed of four segments set with shaped rods headed by pearls of cream and grey tint, the segments united by a brilliant-cut diamond weighing approximately 0.40 carat, *later closing clasp, maker's mark*

R40 000 – 50 000



88

88

Diamond and Gold ring, Erich Frey, 1970s

tubular-set to the centre with a brilliant-cut diamond weighing approximately 0.76 carat, within a square, triple-tiered frame, tri-furcated band, *maker's mark, size N*

R12 000 – 15 000



89

89

**Gold, silver and carnelian pendant,
Erich Frey, 1970s**

tapered rectangular, set with a conforming
carnelian, the bridge suspending a faceted
lozenge pendant, *maker's mark*, length
approximately 50cm

R3 000 – 4 000



90

90

**Citrine and gold brooch and a pair
of earclips, en suite, Erich Frey,
1970s**

of open stylised foliate design, set to the
centre with a pear-shaped citrine, *maker's
mark*, clip fittings (3)

R7 000 – 9 000

91

**Gold and citrine ring,
Erich Frey, 1970s**

of abstract outline, set with a square-cut citrine, the double two-claw setting raised above a textured platform, *maker's mark*, size O½

R5 000 – 7 000



91

92

**Gold and diamond ring,
Erich Frey, 1970s**

tubular-set with five round brilliant-cut diamonds weighing approximately 0.40 carat, set to a protruding conical-shaped mount, *maker's mark*, size L

R6 000 – 8 000



92

93

**Carnelian, diamond and gold pendant,
Erich Frey, 1960s**

of curved rectangular open abstract form, with central vertical spine, mounted with ribs of carnelian in shades of orange and brown, divided by tubular-set brilliant-cut diamonds, weighing approximately 1.10 carats, headed by a Y-shaped bail, *on a later gilt gaspipe chain*, *maker's mark*

R40 000 – 50 000



93



94

94
Silver-gilt, smokey quartz and carnelian pendant, Erich Frey, 1970s

wish-bone shaped, centred by an oval collet-set cabochon-cut smokey quartz, surmounted by a cross set with two collet-set cabochon-cut carnelians, with gilt chain, *maker's mark*, length approximately 55cm

R7 000 – 9 000



95

95
Gold and lapis lazuli ring, Erich Frey, 1970s

the cabochon-cut stone set to a bezel mount, *maker's mark*, size Q

R12 000 – 15 000



96

96
Gold ring, Erich Frey, 1970s

the domed crown with stylised and textured cellular indentations, textured shoulders, *maker's marks*, size L½

R4 000 – 6 000



97

97
Gold and Australian opal matrix ring, Erich Frey, 1970s

the cusped mount with protruding and textured platform, collet-set with a cabochon Australian opal matrix, *maker's mark*, size L½

R6 000 – 8 000



98

98

Tourmaline and diamond ring, Erich Frey, 1970s

tubular-set with a pear-shaped diamond weighing approximately 0.98 carat to an opposing stepped tubular-set pear-shaped green tourmaline, *maker's mark*, size K

R15 000 – 18 000

99

Gold, ruby and moonstone pendant brooch, Erich Frey, 1970s

of open lozenge outline, collet-set to the centre with a cabochon-cut moonstone, highlighted to the front with variously-cut claw-set rubies, *maker's mark*

R18 000 – 20 000

100

Silver-gilt and moonstone pendant, Erich Frey, 1970s

the open-work plaque of textured swirl design in the form of a constellation centred by a cabochon-cut moonstone, *maker's mark*, 10cm long

R5 000 – 7 000



99



100

Ilse Frey, photographed by Dotman Pretorius, Pretoria, wearing a necklace designed by Erich Frey





101

101

**Silver-gilt and moonstone
necklace, Erich Frey,
circa 1966**

of radiating open abstract form,
centred by a cabochon-cut
moonstone, to a conforming neck
chain, *length approximately 44cm*

R15 000 – 20 000

This necklace was made for Miss South Africa, 1966, Johanna Carter. It was originally set with a diamond and was replaced by a moonstone after the ceremony.

LITERATURE

South African Panorama Magazine, 1966,
page 26, illustrated

102

Emerald, diamond and gold ring, Erich Frey, 1970s

of open lozenge form, set to the centre with a square-cut emerald weighing approximately 2.38 carats, flanked by a pair of tubular-set brilliant-cut diamonds weighing approximately 0.30 carat, tri-furcated band, *maker's mark*, size Q

R12 000 – 15 000



102



103

103

Pair of Transvaal jade and gold cufflinks, Erich Frey, 1970s

stepped rectangular, set with a mottled green stone, *maker's mark* (2)

R7 000 – 9 000



104

104

Silver, gold and malachite brooch, Erich Frey, 1970s

of stylised sea anemone form, the centre set with a circular-cut malachite stone, *maker's mark*

R2 000 – 3 000

105

Silver and sodalite brooch, Erich Frey, 1960s

open triangular form, centred by an oval cabochon-cut stone, *maker's mark*; and a silver and carnelian pendant, Erich Frey, 1970s, of waisted outline centred by a cabochon-cut stone, *maker's initials* (2)

R1 200 – 1 600



105

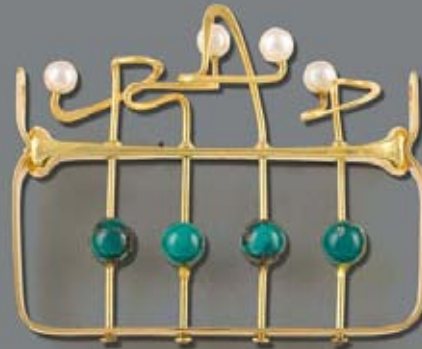


106



107

part lot



108

106

Gold and turquoise pendant earrings

of anchor form, headed by a turquoise bead, to a circular open wire-work clip

R3 000 – 4 000

107

Pair of gold pendant earrings, Erich Frey, 1970s

each circular clip suspending three line and ball drops; and a pair of silver and gold-plated pendant earrings, Erich Frey, 1970s, open wire-work, the rectangular frame with articulated fringe, to a circular clip (4)

R4 000 – 6 000

108

Gold, turquoise and pearl pendant/brooch, 1970s

rectangular abstract, set with four articulated rods, the centre of each with a turquoise bead and headed by a pearl, the sides with circular aperture, *maker's mark*

R9 000 – 12 000



109

Gold and pearl ring, Erich Frey, 1970s

stylised avian form and textured elongated protrusion, with raised mount set with a grey pearl, *maker's mark, size O*

R9 000 – 12 000

110

Silver-gilt brooch, Erich Frey, 1970s

rectangular, pierced and applied with five geometric-line work panels, *maker's mark*

R2 000 – 3 000

111

Gold and silver brooch, Erich Frey, 1970s

rectangular, of textured patinated bark form, accented with three gold striations, *maker's mark*

R7 000 – 9 000



109

Erich Frey in his studio, handling a silver and elephant's hair cuff, which was sold by Strauss & Co, February 2012, lot 286



110



111



112

112

Gold and silver pendant, Erich Frey, 1970s

the pierced rectangular silver plaque with vertical slotted shaft, centred by an oval pebble flanked by two pendants with reticulated triangular terminals, set to a fancy-link chain, *maker's mark*, length approximately 53cm

R5 000 – 7 000



113

113

113

Silver cuff, Erich Frey, 1960s

composed of six serrated and textured bands, *maker's mark*, inner circumference approximately 133mm; and a silver and agate brooch, Erich Frey, of cycladic form, headed by a cabochon-cut agate (2)

R4 000 – 6 000



114

114

Silver, gold and hawk's eye stone pendant, Erich Frey, 1954

of leaf form, the centre set with an oval cabochon-cut hawk's eye stone, set to an elongated open-link chain, *maker's mark*, length approximately 54cm

R2 000 – 2 500

This pendant was made by Erich Frey for Ilse on the occasion of the birth of their daughter, Uta.

115

Silver bangle, Erich Frey, 1960s

the centre applied with eight raised and textured bands, *maker's mark*, approximate inner circumference 150mm

R4 000 – 6 000



115



116

116

Pair of silver earrings, Erich Frey, 1970s

of shaped circular outline framing wire eyelet-shaped motifs, *maker's mark* (2)

R800 – 1 000





117

117
Black ivory, quartz, gold and silver
pendant, Erich Frey, 1970s

the geometric plaque heightened with
a stylised bird, set to an open-link chain,
maker's mark, length approximately 57cm

R7 000 – 9 000



118

118
Silver and rutilated quartz ring,
Erich Frey, 1970s

the free-form mount set with a square-cut
stone, *maker's mark, size M½*

R2 000 – 3 000



119

119
Gold, silver and rutilated quartz
pendant, Erich Frey, 1970s

square, centring a pierced circular rutilated
quartz and gold plaque, to a link chain,
maker's mark, length approximately 57cm

R12 000 – 15 000



120



121



122



123

120

Silver and rutilated quartz brooch, Erich Frey, 1960s

of irregular triangular outline, set with a lozenge-shaped rutilated quartz within a conforming frame

R3 000 – 4 000

121

Silver and agate brooch, Erich Frey, 1960s

shaped triangular, with conforming entwined curved rods terminating in ball finials, enclosing a collet-set agate stone

R5 000 – 7 000

122

Agate and gold ring, Erich Frey, 1970s

circular, set to a cusped mount, carved with the figure of a goat, *maker's mark*, size *K*

R5 000 – 7 000

123

Silver, ivory and aquamarine pendant, Erich Frey, 1960s

lozenge-shaped, set with an ivory shield carved with chevron decoration, centred by a claw-set aquamarine, with dished pierced bail, set to a silver chain, *maker's mark*, length approximately 4,7cm

R2 500 – 3 000

124



124



125



125



124

Silver and gold ring, Erich Frey, 1970s

rectangular, heightened with a gold abstract platform, *maker's mark*, size M½; and a silver pendant, Erich Frey 1960s, circular, moulded in relief with a stylised figure holding bowls against a textured blackened ground, *maker's mark* (2)

R4 000 – 6 000

125

Pair of silver cufflinks, Erich Frey, 1970s

rectangular, studded with three rows of raised circular motifs, *maker's mark*, 26,5g, and another pair, rectangular, centred by a polished circular motif within bracket corners, *maker's mark*, 27,9g (4)

R2 000 – 3 000

126



Various Properties

126

Ivory and brushed stainless steel mounted pendant, Kenneth Bakker, circa 1977

of open abstract organic form, beaded terminals, set to a silver open link chain, *inscribed with artist's name and the date*, height approximately 9,9cm

R6 000 – 8 000



127



129



130

127

18ct gold and diamond wristwatch, Omega, No 111057

rectangular with damascened nickel lever movement, 17 jewels, mono-metallic compensation balance, champagne dial, applied baton numerals, diamond-set indexes at 12, 3, 6 and 9 o'clock, with gold Omega buckle, *dial, case and movement signed, length including lugs 35mm*

R30 000 – 40 000

128

18ct gold wristwatch, Patek Philippe, 1945, Ref 1543, MVT 927928, Case 640385

manual winding damascened nickel lever movement, 18 jewels, mono-metallic compensation balance adjusted to heat, cold, isochronism and 5 positions, silvered dial, applied with baton numerals, dot indexes at 3 and 9, Arabic numeral at 12, subsidiary seconds, gold *dauphine* hands, faceted down-turned lugs, with 18k gold Patek Philippe folding clasp, case, *dial and movement signed, associated crown, 35mm diameter*

R50 000 – 70 000

PROVENANCE

Accompanied by an Extract from the Archives confirming production in 1945 and sale on May 10th, 1946.

129

18ct gold wristwatch, Jaeger-Le Coultre, case 2316158

nickel lever movement, 20 jewels, mono-metallic compensation balance, adjusted to 4 positions, white dial with roman numerals, polished rectangular case, *dial and movement signed, length 30mm*

R15 000 – 20 000

130

18ct gold Tank wristwatch, Cartier

nickel lever movement, 17 jewels, mono-metallic compensation balance, white dial with roman numerals, blue steel hands, polished rectangular case, cabochon sapphire set winding crown, screwed down case back, *case dial and movement signed, length 30,5mm, associated strap and buckle*

R18 000 – 24 000



128

131

Cartier 'Santos' stainless steel automatic bracelet watch

nickel lever movement, 17 jewels, mono-metallic balance, satin finished dial with Roman numerals with secret signature at VII, blue steel hands, aperture for date, stainless steel case secured by 8 screws, cabochon sapphire-set crown, integral stainless steel bracelet and folding clasp, case, dial and movement signed

R12 000 – 15 000

132

Stainless steel and gold centre Audemars Piquet 'Royal Oak' automatic wristwatch

jewelled automatic lever movement, mono-metallic balance, grey hobnail patterned dial, applied baton numerals and hands, date aperture at 3 o'clock, screwed down gold bezel, steel and gold link bracelet, dial and bracelet signed, width 35mm

R30 000 – 40 000

133

Stainless steel Jaeger-Le Coultre 'Reverso' rectangular wristwatch

manual winding movement, with two-toned silvered dial, Arabic numerals, subsidiary seconds, blue steel hands, rectangular reversible case with reeded bezel, case, dial and movement signed, stainless steel Jaeger-Le Coultre buckle, length including lugs 42mm

R18 000 – 24 000

134

Platinum Franck Muller 'Master Banker' curved rectangular wristwatch, Long Island No 482

jewelled nickel lever movement, mono-metallic balance, gloss grey engine-turned dial, large luminous stretched Arabic numerals, aperture for date, two silvered subsidiary time zone dials, platinum rectangular case with screwed down back, screw-set lugs, case, dial and movement signed, with platinum buckle, length including lugs, 54mm

R90 000 – 100 000

135 - 150

No Lots



131



132



133



134



THIS CUP

WAS

GIVEN TO THE MACHTENBURG SOCIETY

BY THE BOARD OF TRUSTEES OF THE UNIVERSITY OF MICHIGAN

MACHTENBURG SOCIETY

The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 4 February - 2pm

**Silver, Furniture,
Glass and Ceramics**

Lots 151-340



151

**A set of four George III silver table
candlesticks, Ebenezer Coker, London, 1764**
each stepped square base with gadrooned border, the
knopped stem with swirl base, the scone engraved
with a crest, with conforming detachable nozzle, 2590g,
26cm high (4)

R60 000 – 80 000



152

152

**A pair of George IV silver candlesticks,
Waterhouse, Hodson & Co, Sheffield,
circa 1822**

each circular base with acanthus and c-scroll decoration,
fluted columns with shell nozzles, *loaded, 33,5cm high (2)*

R15 000 – 20 000



153

153

**A pair of William IV silver chambersticks,
Paul Storr, London, 1830**

each circular drip-pan with reeded rim and engraved
with a crest, with conical extinguisher and leaf-capped
scroll handle, *625g, 15cm diameter (2)*

R20 000 – 30 000



154

154

An early Victorian engraved gilt-metal and hardstone-mounted ink-stand and pen-rest, circa 1839

the octagonal ink-well with hinged lapis lazuli cover with inscription and enclosing a glazed hair compartment and *later* glass ink-well, the whole engraved with floral and foliate motifs, the square base with four cabochon-cut lapis lazuli stones, on winged caryatid feet, *central stone cracked, 7cm high*; the rectangular pen-rest fitted with a frieze drawer, embellished with hardstones and raised on scroll feet, *11cm wide (2)*

R12 000 – 15 000

155

A Stourbridge blue-ground cameo silver-mounted scent bottle and stopper, AW Pennington, Birmingham, 1896, probably Stevens and Williams

of tear-shaped form, the white overlay carved with fuschias and foliage between scalloped, arched and line borders, *silver cover with dents, 12,5cm*

R8 000 – 10 000

156

A Victorian silver-gilt-mounted claret jug, Walter & George Sissons, Sheffield, 1842

moulded with flowerheads, c-scrolls and two oval vacant cartouches on either side, the hinged cover engraved with initials, with pierced thumbpiece and double c-scroll handle, the glass engraved with stars, star-cut base, *24cm high*

R6 000 – 8 000



155



156



158

157

**A set of six Victorian silver-gilt
Apostle spoons, Charles Boyton,
London, 1880**

retailed by Dobson & Sons, 32 Piccadilly,
London, *cased*, 390g; and four further
examples, two by Hester Bateman,
London, one bearing the date 1773,
another by Samuel Hutton, London, 1732,
and another, *maker's mark worn*, London,
1759, 190g (10)

R4 000 – 6 000

158

**A late Victorian silver mirror
plateau, Walker and Hall, London,
1895**

the oval body divided into three sections,
with beaded border and gadrooned rim,
on four outswept c-scroll and shell feet,
78cm wide

R8 000 – 10 000

159

**A Victorian electroplate novelty
jug, 19th century**

the hinged cover in the form of a boar's
head, with glass eyes, the spout with
tongue, the handle in the form of the tail,
impressed Mika, 31,5cm high

R4 000 – 6 000



160

160

**A pair of Victorian Corinthian
column candlesticks, Walker &
Hall, Sheffield, 1899**

the stepped square base and sconce with
beading, *restorations, loaded, 29cm high (2)*

R8 000 – 10 000



161

161

**A George V silver rose bowl,
maker's mark worn, Birmingham,
1933**

octagonal, the crenellated rim and footrim
with moulded border, *805g, 15cm high*

R7 000 – 9 000



163

162

A George V silver four-piece tea service, Elkington & Co, Birmingham, 1914

comprising: a teapot, hot water jug, milk jug and two-handled sugar bowl, each with gadrooned rim and engraved with the initial 'M', the teapot and hot water jug with composition leaf-capped scroll handle and finial, on four ball feet, *dents*, 1475g, the hot water jug 18cm high (4)

R6 000 – 8 000

163

A George V silver six-piece tea service, Mappin & Webb, Birmingham, 1931 and 1936

comprising: a teapot, tea-kettle-on-stand, hot water pot, milk jug, sugar basin and a two-handled tray, fluted ovoid, each shoulder engraved with shells, scrolls, swags and diaper work, with ivory handles and finials, 8250g, the tray 71cm wide over handles (6)

R60 000 – 80 000



164

A set of three George V silver entrée dishes and covers, FTR & Co, London, 1934-1935

circular, with gadrooned rim and applied with a pair of wooden handles, the detachable domed cover with a leaf-capped scroll carrying handle, 7070g all in, 33cm wide over handles (3)

R80 000 – 100 000



166

165

A George VI silver three-piece tea service, J Gloster Ltd, Birmingham, 1937

comprising: a teapot, milk jug and two-handled sugar bowl, engraved with engine-turned decoration, the teapot with composition handle and finial, *615g all in, teapot 11,5cm high* (3)

R3 500 – 4 500

166

Twelve silver underplates, Goldsmiths & Silversmiths Co Ltd, London, 1952 and 1953

in two sizes, each with reeded, scroll and shell rim, the border engraved with a crest, *5265g, the larger 26cm diameter, the smaller 16cm diameter* (12)

R32 000 – 36 000

167

A George III mahogany silver table, late 18th century

the rectangular top with gallery above a *faux* drawer, with carved and pierced apron, on cabriole legs with pad feet and *later* metal castors, *restorations*, 72,5cm high, 85,5cm wide, 49,5cm deep

R8 000 – 10 000



167

168

A George II mahogany gate-leg card table

the rectangular hinged top with foliate carved border enclosing a *later* baize-lined playing surface, on acanthus-leaf-carved cabriole front legs with claw and ball feet, *restorations*, 73cm high, 87,5cm wide, 38cm deep closed

R7 000 – 9 000



168

169

An oak side table, 18th century

the *later* rectangular moulded two-plank top above a frieze drawer, on baluster-turned legs joined by a conforming H-shaped stretcher, on turned feet, *restorations*, 76cm high, 91,5cm wide, 57cm deep

R8 000 – 10 000



169

170

A George III mahogany double gate-leg card table, 18th century

the moulded serpentine hinged top enclosing a *later* baize-lined playing surface, on tapering pentagonal legs with block feet, 72cm high, 91cm wide, 45cm deep closed

R6 000 – 8 000



170

171

A George III mahogany pie-crust tilt-top table, 18th century

on a turned tapering column with three cabriole legs and pad feet, 71cm high, 50cm diameter

R5 000 – 7 000

172

A George III mahogany cellaret, late 18th/early 19th century

the hinged octagonal top enclosing a liner, the sides with *later* handles, on square-section tapering legs, brass cappings and castors, *restorations*, 69cm high, 45,5cm wide

R20 000 – 25 000



172

173

Four George III mahogany side chairs, early 19th century

each with curved top rail above three fluted splats and reeded side rails, stuff-over upholstered seat, on tapering square-section legs with spade feet (4)

R5 000 – 7 000

174

A George III mahogany spider leg table, late 18th century

the rectangular twin-flap top with a double gate-leg action, on ring-turned legs joined by side stretchers, 72cm high, 76cm long, 89cm wide open

R8 000 – 10 000



174

175

A Regency gentleman's mahogany and ebonised wardrobe

the upper section with three ebonised beaded hexagonal panels, the left door with four *faux* drawers enclosing a cupboard fitted with pegs, with two further doors to the right enclosing two drawers and a shelf above a pair of short drawers and three graduated long drawers, on a plinth base, *with restorations, retailers' label, WJ Mansell Ltd, Antique & Modern Furniture, 266 & 266A Fulham Road, and 2A Redcliffe Gardens, London, SW, 230cm high, 210cm wide, 55,5cm deep*

R30 000 – 40 000

176

A William IV mahogany armchair

in the manner of Gillows, the curved button-back with reeded side supports, downcurved arms with fan and foliate paterae, on S-shaped legs with castors

R6 000 – 8 000

177

A mahogany and brass adjustable music stand, late 19th century

with sheet rest and circular dish above a fluted column, on four painted leaf cabriole legs, paw feet and brass castors, *162cm high fully extended*

R4 000 – 6 000



175

178

A Victorian walnut drop-side table

the moulded oval top above a pair of twist supports, on leaf-carved cabriole legs joined by a stretcher, with porcelain castors, 70cm high, 103cm wide open, 90cm deep

R5 000 – 7 000

179

A Victorian gilt and silvered-brass agate-mounted clock garniture, English/French, 1871

the 9,5 enamel dial with roman numerals, with bell-striking *Japy Frères* movement and Brocot escapement, the case of oval form surmounted by a merboy blowing his horn, the shoulders with pierced and engraved handles, the front applied with banded-agate cabochons on foliate and shell engraved reserves, and with a gartered crown above XII, the whole raised on a rectangular stepped base, centred by a shell and coral flanked by hippocampi, on toupie feet, *stamped registration mark, the back plate stamped 298, 50cm high*, and a pair of conforming three-light candelabra, 44cm high, each with velvet-lined giltwood base, ebonised oval stand on bun feet; with three glass domes, *the tallest 62cm high (3)*

R30 000 – 35 000

180

A mahogany pedestal desk, 19th century

the raised back with three folio drawers above three drawers, the lower half with pull-out leather-lined writing surface above three drawers, the left pedestal with divisions, the right with three drawers, on plinth bases, *restorations, 101cm high, 115cm wide, 62,5cm deep*

R10 000 – 15 000

179



180



181

181

A George II style walnut side table, Hamptons, Pall Mall East, London, circa 1880

the rectangular crossbanded top inlaid with feather stringing above a frieze drawer, on cabriole legs and pad feet, the reverse with maker's disc, the drawer with retailer's label, Rex Challenor, 26 Field Street, Durban, 75cm high, 76,5cm wide, 53cm deep

R5 000 – 7 000



182

182

A George III style satinwood and painted circular occasional table, circa 1910

the centre painted with a rondel of flowerheads and palmettes bordered by urns, the outer rim painted with green ribbons and swags centred by red flowerheads, on four turned and fluted supports with splayed legs, brass cappings and castors, 73cm high, 89cm diameter

R12 000 – 15 000

detail





183

An important Cape silver presentation covered cup, John Townsend, circa 1830

of baluster outline, engraved with an image of the Machtenburg Gardens and the Lodge building, titled MACHTENBURG SOCIETY, the reverse engraved with four golfers dressed in top hats and tail coats within a rectangular playing field bordered by trees and buildings, titled GOLF GROUND, the bell-shaped cover engraved THIS CUP WAS PRESENTED by JOSEPH DAY, TO THE MEMBERS OF THE MACHTENBURG SOCIETY ON THE 13TH FEBRUARY 1830, raised on a stepped domed circular foot, *gilt interior*, 570g, 21,5cm high

R250 000 – 300 000

The gentlemen in the engraved view are playing 'kolf', a centuries old game which originated in the Netherlands and was particularly popular there in the late 18th and 19th centuries. The kolf course has a wooden post positioned at each end and the aim of the game is to hit the post at the far end, striking the ball with your club from the opposite post, return the ball to the post from which you started and then again strike it towards the far end. This had to be done in three strokes.

Kolf is tied to the development of golf and it is probable that in the Cape in the 1830s the name 'kolf' had been anglicised by the English speaking community to golf, thus

the inscription 'GOLF GROUND'.

Joseph Day was a haberdasher in Plein Street, Cape Town. He, in partnership with the Baron Von Ludwig and Matthew Donough, purchased the Machtenburg Gardens, situated in LooYers Plein, in 1830. The purchase included the Masonic Lodge, De Goede Trouw, with its avenue of trees depicted on the front of the cup.

Baron Von Ludwig housed his vast collection of natural history specimens in part of the Lodge, thus establishing the first known museum at the Cape. In 1839 the gardens and Lodge was sold to the Catholic community who celebrated their first service there.

184

**A Cape silver sugar basket,
apparently unmarked,
18th century**

oval, urn-shaped with everted beaded and pierced rim, the sides applied with a pair of beaded handles, the shoulder engraved with a guilloche border, the beaded stem on a rectangular base, 205g, 18cm wide over handles

R80 000 – 100 000

LITERATURE

cf. Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, where a comparable example is illustrated on p 96

cf. Strauss & Co, Cape Town, 7 March 2011, lot 114, and 26 September 2011, lot 87, when similar examples of Cape silver sugar baskets were sold

185

**A Cape silver beaker, Lodewyk
Willem Christiaan Beck, mid
19th century**

the tapering cylindrical body engraved with initials PRJ, with reeded rim, the base inset with a coin dated 1844, gilt interior, 115g, 7cm high

R20 000 – 25 000



184



185



186



186

A Cape silver double beaker, Peter Clarke Daniel, 19th century

of barrel form, engraved with bands of reeding, each base inset with coins dated 1819 and 1821, gilt interior, 250g, 12,5cm high

R40 000 – 50 000

187

A Cape silver marrow scoop, William Moore, mid 19th century

35g

R2 000 – 3 000

LITERATURE

cf. Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, where a comparable example is illustrated on page 77

188

A Cape silver presentation trowel, John Syms Willcox, circa 1880

the blade engraved, 'PRESENTED TO MRS BAMBERGER wife of the CC and RM of Bedford. ON THE Occasion of her laying THE FOUNDATION STONE OF THE TOWN HALL AND PUBLIC LIBRARY June 10th 1884', engraved with foliate decoration, with turned ivory handle, *cased*, 23,5cm long

R4 000 – 6 000

189

A Cape silver covered sugar bowl, Daniel Heinrich Schmidt, 19th century

the sides applied with a pair of corded handles terminating in stylised flowerheads, on a square base, the domed cover with *later* silver-gilt finial, 352g, *replaced finial, Don Sheasby, Silversmith, Cape Town, 15,5cm high*

R20 000 – 25 000



188



189

190

A Cape silver fish slice, Willem Godfried Lotter, late 18th century

the pierced blade engraved with wrigglework and initials, with ivory handle

R6 000 – 8 000



190



191

191

A Cape silver book clasp, Johannes Marthinus Lotter, 19th century

engraved with flowerheads within wrigglework borders, the inside of the clasp engraved with the initials "ECdK", mounted on a Dutch psalter; and another, apparently unmarked, 19th century, engraved with flowerheads within wrigglework borders, mounted on a Dutch psalter, the end-paper inscribed "GM Malherbe, Paarl, 24 July 1862", *some damage* (2)

R5 000 – 7 000

192

A Cape silver snuff box, Johannes Marthinus Lotter, 19th century

the rectangular hinged cover with shell thumbpiece, the sides with wrigglework decoration, the gilt interior *later* inscribed "Frank Pym from Frank Shuttleworth Xmas 1911", 70g, 6,5cm wide; and another, Daniel Beets, 19th century, the oval hinged cover with wrigglework, gilt interior, *restorations*, 60g, 7,5cm wide (2)

R3 000 – 4 000

193

A Cape silver snuff box, apparently unmarked, 19th century

the rectangular hinged cover engraved with the initials "RC de V" within geometric borders, the reverse with a similar border, 50g, 6cm wide

R2 500 – 3 000

194

A Colonial silver wine funnel, 19th century

with pierced detachable strainer and curved spout, *repairs*, 110g, 13,5cm high

R800 – 1 000

Cape Furniture from the Collection of Dr Bothma Buitendag



Bothma Buitendag's interest in Cape furniture was first ignited when, as a medical student at the University of Pretoria, he visited the National Cultural History Museum of Pretoria. Little did he realise that this was to be the beginning of a life-long passion.

At that time the Museum was run by Kotie Roodt-Coetzee, whose contribution to museology is legendary. She encouraged Bothma by offering advice and assistance in starting his own collection. Amongst some of his early purchases were pieces from the dealer, Victor de Kock, of Vredenhof Antiques, Church Street, Pretoria.

Having qualified as a paediatrician, he first practiced in Pretoria, moving to Tulbagh in the Cape in 1974 and setting up a practice in Worcester. However, as an outlet for his enthusiasm as a collector, he and his partner opened their own antique shop, Tulbagh Antiques, next to Paddagang and opposite the artist, Christo Coetzee, specialising in antique Cape and Colonial furniture, and Oriental ceramics. He derived great pleasure from sourcing pieces for the shop, attending auction sales and often travelling far and wide in pursuit of a particular item. He recalls that he once drove all the way to Nylstroom to look at an armoire and, on another occasion to Philippolis to fetch the pair of stinkwood and witels half-moon tables which are included in this sale (*lot 212*). He had an untiring eye for quality and enjoyed doing the research. At the time, the only points of written reference were the books by Pearse and Atmore. However, the publication of Anton Obholzer and Michael Baraitser's books on Cape furniture inspired not only Bothma but a whole new generation of collectors.

Bothma's view is that Cape furniture is more of a traditional cultural yardstick and that South Africa, because of its Colonial past, is more diversified than some of the other 'New World' countries, like America, Canada and Australia. South Africa had the advantage of good craftsmen who came from Europe, bringing with them their design skills. Local timbers were used and a distinctive Cape style developed out of necessity. His favourite pieces are the Transitional Tulbagh chairs which have their own unique Cape vernacular style and the Riversdale jonkmanskas (*lot 213*), which is featured in Anton Obholzer and Michael Baraitser's book, *Cape Country Furniture*.

On his retirement from his medical practice in 1995 he was finally able to devote his time to the business which had expanded to include silver, paintings and glass. Following in the tradition of a respected dealer he was able to assist others with their collections, and his opinion was sought after and valued. Amongst these were the pieces recently sold at Keerweder in Franschhoek.

It is our privilege to have been entrusted with this sale. His wish is that the new owners will derive as much pleasure from the collection as he has had over the years in putting it together.

195

A Cape stinkwood Tulbagh side chair, 18th century

the side rails with finials above chamfered side supports, with moulded top rail above a pair of vertical splats, conforming midrail, riempie seat, on chamfered square-section legs joined by stretchers

R9 000 – 12 000

LITERATURE

Hans Fransen, *The Cape Chair*, Cape Town, 1970, page 50, illustration 32, where a similar example is illustrated
Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Cape Town, 1981, second edition, page 38, illustration 86, where another example is illustrated



195



196

196

A Cape stinkwood Transitional Tulbagh side chair, 18th century

with gabled top rail above a pair of moulded vertical splats, plain crossbar, caned seat, on square-section tapering legs joined by stretchers

R7 000 – 9 000

197

A Cape yellowwood and stinkwood peg-top table, late 18th century

the rectangular two-plank top with canted corners above a wavy frieze, on cabriole legs with pointed pad feet, restorations, 71,5cm high, 60,5cm deep, 81,5cm wide

R25 000 – 35 000



197

198

**A Cape teak Transitional
Tulbagh side chair,
18th century**

with wave-shaped top rail and midrail,
moulded vertical splats, caned seat, on
square-section tapering legs joined by
stretchers

R7 000 – 9 000

199

**A Cape stinkwood
Transitional Tulbagh side
chair, 18th century**

with gabled shaped top rail above a
pair of moulded splats, plain crossbar,
caned seat, on square-section legs
joined by box-stretchers

R6 000 – 8 000

200

**A Cape teak table,
18th century**

the rectangular peg-top with rounded
corners above a frieze drawer, on
cabriole legs and pad feet, *70cm high,
124,5cm wide, 73,5cm deep*

R40 000 – 60 000



198



199



200



201

201

A Cape stinkwood Transitional Tulbagh side chair, 18th century

with wave-shaped top rail above a pair of moulded splats, riempie seat, on square-section legs joined by stretchers, the front with bracing

R5 000 – 7 000

202

A Cape stinkwood side table, late 18th century

the rectangular top above a frieze drawer, on square-section tapering legs, 74cm high, 94cm wide, 60cm deep

R40 000 – 60 000

203

A Cape pearwood and stinkwood peg-top table, early 19th century

the moulded rectangular top with canted corners above a frieze drawer, on tapering fluted legs and notched feet, 71cm high, 95cm wide, 67cm deep

R50 000 – 70 000

PROVENANCE

Vredenhof Antiques, Church Street, Pretoria, 1960s



202



203

204

A Cape stinkwood Neo-classical armchair, early 19th century

with moulded curved top rail above a pierced splat, fluted posts and arm supports, outcurved arms, upholstered padded drop-in seat, on tapering fluted legs with block feet

R9 000 – 12 000

LITERATURE

cf. Hans Fransen, *The Cape Chair*, Cape Town, 1970, page 64, illustration 52, where a similar example is illustrated



204

205

A Cape stinkwood Neo-classical armchair, early 19th century

the notched top rail and side supports with carved rosettes, pierced splat, downcurved padded arms, upholstered seat, on square-section fluted legs headed by foliate paterae

R9 000 – 12 000

LITERATURE

Michael Baraister and Anton Obholzer, *Town Furniture of The Cape*, Cape Town, 1987, page 189, illustration 794



205

206

A Cape stinkwood Neo-classical armchair, early 19th century

the shaped top rail centred by an oval foliate patera above a pierced splat, caned seat, on tapering fluted legs joined by an H-shaped stretcher

R8 000 – 10 000

LITERATURE

cf. A similar chair is in the collection of the Tongaat Sugar Company, illustrated in GE Pearse, *Eighteenth Century Furniture in South Africa*, JL Van Schaik, Pretoria, 1960, page 68, Figure 82



206



207

207
A Cape stinkwood Neo-classical side chair, 19th century

the shaped top rail centred by an oval foliate patera above a pierced splat, caned seat, the front seat-rail with a flowerhead patera, on square-section tapering fluted legs joined by an H-shaped stretcher, *restorations*

R4 000 – 6 000



208

208
A Cape stinkwood church chair, 19th century

the rectangular top with leaf cresting above three vertical splats, riempie seat, on tapering baluster legs joined by stretchers, with ring-turned feet, *restorations*, the seat-rail back carved with the initials 'P.A.V.Z.'

R9 000 – 12 000

This chair was the property of Petrus Arnoldus van Zyl, baptised in Tulbagh on 2 July 1786, married on 3 January 1806 to Maria E von Biljoen, and died on 26 August 1844, at Kliprivier, district of Swellendam.



209



209

209

A Cape stinkwood drop-side table, 19th century

the rectangular cross-banded top with single gateleg action, on tapering legs with a small block foot, *71cm high, 82,5cm wide open, 91cm deep*

R15 000 – 20 000

210

An Eastern Cape stinkwood and upholstered settee, 19th century

with shaped backrail and padded back, outcurved reeded arm supports, on ring-turned baluster legs with brass cappings and *later* porcelain feet, with squab cushion, *230cm long*

R25 000 – 30 000



210

211

**An Overberg stinkwood
rusbank, 19th century**

the open rectangular back with a
pair of pierced splats divided by plain
vertical rails, riempie seat, on square-
section legs joined by an H-shaped
stretcher, with squab cushion,
174cm wide (2)

R10 000 – 15 000



211

212

**A pair of yellowwood,
stinkwood and witels half-
moon tables, 19th century**

each semi-circular top above a reeded
frieze, on square-section tapering legs,
73cm high, 102,5cm wide, 57,5cm deep
(2)

R30 000 – 40 000



212

213

**A Riversdale stinkwood and
yellowwood inlaid jonkmanskas,
19th century**

the rectangular top above a pair of
inlaid drawers, with a pair of cushion
panelled doors below enclosing two
shelves, one door with incised closing
strip, with panelled sides, on tapering
inlaid block feet, *some inlay loss,*
restorations, 164cm high, 123,5cm wide,
53cm deep

R150 000 – 200 000

LITERATURE

Michael Baraitser and Anton Obholzer,
Cape Country Furniture, Cape Town,
1986, second edition, page 265,
illustration 918-922

Michael Baraitser and Anton Obholzer,
Cape Antique Furniture, Cape Town,
Struik, 2004, page 309, illustration 1302



214

**An Oudtshoorn stinkwood and
yellowwood inlaid jonkmanskas,
19th century**

the outset moulded top above a pair
of drawers, a pair of panelled doors
below with inlaid closing strip and
enclosing two shelves, with panelled
sides, on tapering square-section legs,
165,5cm high, 136cm wide, 57,5cm deep

R120 000 – 150 000

PROVENANCE

Christensten Gallery, Bloemfontein,
1960s



215

A South-eastern Cape 'De Rust' pine and inlaid chest, circa 1880

the rectangular hinged top, front and sides inlaid with a star motif enclosed by a chequerboard border, the interior with traces of wallpaper, on tapered block feet, 56cm high, 92,5cm wide, 54,5cm deep

R30 000 – 40 000

cf. Deon Viljoen and Piér Rabe, *Cape Furniture and Metalware*, Cape Town, 2001, pages 72-73 where a similar example is illustrated
Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, 2004, page 382, illustration 1616-1618 where a similar example is illustrated
Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, second revised edition, 1986, page 232, illustration 804-807 where a similar example is illustrated



215

216

A West Coast inlaid cedarwood chest, 19th century

possibly made in the Calvinia district, with hinged rectangular two-plank top, the front inlaid with star and geometric motifs, the sides with iron carrying-handles, wavy apron, on bracket feet, 67cm high, 132cm wide, 61cm deep

R40 000 – 50 000

cf. Deon Viljoen and Piér Rabe, *Cape Furniture and Metalware*, Cape Town 2001, pages 73-74 where another example is illustrated



216

217

A Cape stinkwood centre table, 19th century

the moulded rectangular three-plank top above a moulded frieze, on ring-turned legs, 74,5cm high, 136,5cm wide, 86,5cm deep

R15 000 – 20 000



217

218

A Cape West Coast fruitwood Tulbagh side chair, 19th century

with triple wave top rail above a pair of vertical splats, conforming midrail, riempie seat, on square-section legs joined by box-stetchers

R3 000 – 4 000



218

219

A Cape West Coast orangewood child's chair, 19th century

with yoke-shaped top rail above a notched midrail, riempie seat, on square-section legs joined by a three-quarter box-stretcher

R3 000 – 4 000



219

220

**A Cape fruitwood Transitional
Tulbagh tolletjie child's armchair,
late 18th/early 19th century**

the shaped top- and midrails with
three turned spindles, riempie seat, on
chamfered legs joined by box-stretchers

R9 000 – 12 000



220

221

**A Cape stinkwood Volkwyn child's
chair, early 20th century**

with plain top rail above a pair of ring-
turned spindles, riempie seat, on ring-
turned legs joined by side stretchers

R1 500 – 2 000



221

222

**A Cape stinkwood voetstofie,
19th century**

the square top pierced with hearts, clubs
and diamonds, on a spreading foot, with
later copper tessie, 18cm high, 25cm square

R2 000 – 3 000



222



223

223

**A Cape teak voetstofie,
19th century**

the rectangular top pierced with a foliate
roundel, the corners with stylised leaf
motifs, with *later copper and steel tessie,*
18cm high, 25,5cm wide

R2 000 – 3 000



224

224

**A Cape yellowwood botterbak,
19th century**

the side with shaped handle and moulded
spout, *17cm high, 65cm wide*

R4 000 – 5 000



detail

Various Properties

225

An important Cape West Coast cedarwood, pine and inlaid cupboard, 18th century

the moulded pediment centred by a fan- and foliate-shaped cresting above a pair of panelled doors inlaid with diamond motifs and enclosing two shelves, with double panelled sides, the lower half with a shelf and a pair of cupboard doors, on a bracket-shaped base, 223,5cm high, 165cm wide, 62cm deep

R250 000 – 300 000

LITERATURE

Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, Cape Town, 1986, page 291, illustration numbers 1012 and 1013

Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, page 313, illustration number 1318



226

A Cape stinkwood display cabinet, late 18th/early 19th century

the arched cornice above glazed doors and sides enclosing three *later* shelves, the lower half with a pair of panelled doors enclosing a shelf, on bun feet, with silver escutcheons *apparently unmarked, restorations*, 213cm high, 141,5cm wide, 45cm deep

R80 000 – 100 000



227

**A Cape stinkwood armoire,
19th century**

the moulded arched hood with shaped cresting carved with scalework flanked by foliage above a pair of panelled doors enclosing four shelves and two drawers, three graduated linenfold long drawers below, with panelled sides, on later ogee feet, 269cm high, 172cm wide, 70cm deep

R250 000 – 300 000

PROVENANCE

The Van Blommestein family, and thence by descent

LITERATURE

Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, page 254, illustration number 1079



228

A Colonial Dutch satinwood, tulipwood, ebony and kingwood parquetry side table, 18th century

the rectangular top centring an oval panel with corner spandrels outlined in banding and decorative stringing, the edge and sides in parquetry, above the fluted frieze centring an inset vignette of sailing ships in a bay, banding and corner paterae, on square tapering legs, *restorations, 72,5cm high, 93,5cm wide, 56,5cm deep*

R150 000 – 200 000

cf. A similar table is in the Study at Groot Constantia homestead (no 94 in the inventory), and was damaged during the fire in 1925 in which the vignette drawing was destroyed.

A similar example was sold in Cape Town, The Herbert Prins Collection, 21 October 1997, lot 78



228

229

An Overberg stinkwood side chair, 19th century

with curved reeded top rail and a pair of conforming midrails, notched side supports, caned seat, on tapering square-section legs joined by an H-shaped stretcher

R3 000 – 4 000

230

A Cape stinkwood and fruitwood Neo-classical armchair, 19th century

with triple-arched top rail above a pierced splat, riempie seat, on square-section tapering legs joined by an H-shaped stretcher, *restorations*

R4 000 – 6 000

231

A Cape stinkwood and fruitwood Neo-classical side chair, 19th century

with wave-shaped and arched top rail, pierced splat, conforming midrail, riempie seat, on tapering fluted legs joined by an H-shaped stretcher, *restorations and replacements*

R3 000 – 4 000



230



231

232

A set of five Cape stinkwood side chairs, late 19th century

each with wavy shaped top rail above a row of bobbin-turned spindles, riempie seat, on baluster-turned legs; and another *later* example (6)

R5 000 – 7 000



232

233

A Cape yellowwood and stinkwood extending dining table, 19th century

in three parts, the rectangular top composed of a central section and a pair of D-ends above a moulded frieze, on ring-turned baluster legs, *small replacements*, 75cm high, 268,5cm long fully extended, 132cm wide; and a *later additional leaf*, 75cm high, 87cm long, 132cm wide (2)

R80 000 – 100 000



233



234

234

An Indo-Portuguese ivory and giltwood figure of St Augustine, late 18th/early 19th century

the standing figure with a nimbus, holding a staff in his right hand and a light in his left, his robe painted with red highlights and adorned with a stole, on a triangular marbled base, *some distress to the paintwork, some later gold leaf gilding, 22,5cm high*

R12 000 – 15 000

235

An Indo-Portuguese ivory figure of St Paul, late 18th/early 19th century

the barefoot figure holding a Bible in his left hand and a sword in his right, his flowing robes outlined with a gilt border and stylised foliate and dot motifs, standing on an oval base, on *later turned oval wooden base, 18cm including base*

R8 000 – 10 000



235

236

An Indo-Portuguese ivory and polychrome figure of St Joseph and the Christ Child, late 18th/early 19th century

the standing figure with a nimbus, dressed in flowing robes painted with stylised flowerheads in green and red, his hat on his back, supporting the Christ Child in his left arm and holding a lily in his right hand, on a circular base painted with the initials 'S.J.' within a rectangular plaque, on a *later turned wooden base, age cracks, 12,5cm high*

R7 000 – 9 000

237

An Indo-Portuguese ivory figure of St Francis Xavier, early 19th century

the standing figure's robes outlined in green and gilt, his shoulders adorned with a stole, holding a staff in his right hand and a crucifix in his left, the base with the initials 'S.F.X.' in gilt, on a shaped rectangular wooden base, *8cm high*

R6 000 – 8 000



236



237

238

An Indo-Portuguese painted polychrome wood figure of St Anne teaching Mary, 19th century

the figure of St Anne seated on a throne with a book on her lap, her left arm around the standing figure of Mary reading, on a semi-circular base, with gilt highlights, 18cm high

R3 000 – 4 000



238

239

An Indo-Portuguese ivory crucifix figure, 19th century

raised on a semi-circular and faceted *Pau-Santo* wood base, embellished with three stylised flowers, some repairs, 36cm high

R10 000 – 12 000



239

240

An Indo-Portuguese ivory walking stick, 19th century

simulated bamboo, in four sections, with a stylised hound-head handle, 91cm long

R5 000 – 7 000



240

241

An ivory figure of a maiden, probably Austria or Germany, late 19th century

carved in 18th century attire, feeding birds from a basket of seed over her left arm, a rooster at her feet, on a turned column with spreading circular foot, some small damage, 18cm high

R3 000 – 4 000



241



detail



242

Four Portuguese leather-upholstered carved rosewood high-back armchairs, late 19th/early 20th century

each with arched panelled back, leaf-carved arms on twist-turned supports, on block and twist-turned legs joined by side stretchers, flattened bun feet, applied throughout with brass bosses, *restorations, leather damaged, some bosses lacking* (4)

R40 000 – 60 000

243

**A Dutch walnut and marquetry display cabinet, late 18th/
early 19th century**

with shaped cornice centred by a leaf cresting above a pair of glazed
panelled doors enclosing two shaped shelves, with three graduated bombé
drawers below, on claw and ball feet,
230cm high, 178cm wide, 51cm deep

R45 000 – 55 000





244



245

244

**A Dutch marquetry and walnut silver table,
19th century**

the rectangular top with moulded gallery above a frieze drawer, on cabriole legs, *restorations*, 68cm high, 74cm wide, 40,5cm deep

R7 000 – 9 000

245

**A Dutch mahogany and brass inlaid side table,
early 19th century**

the rectangular top with gallery above a frieze drawer, on square-section tapering legs inlaid with brass stringing, on brass bun feet, *restorations*, 75cm high, 73cm wide, 55,5cm deep

R8 000 – 10 000

246

**A pair of French giltwood and caned bergères,
late 19th century**

each with beaded and leaf borders, the arms carved with ram's head terminals, on acanthus-leaf carved cabriole legs with scroll feet, *cane damaged* (2)

R10 000 – 15 000



246

247

An Empire mahogany and brass-mounted marble-topped commode, first quarter 19th century

the rectangular mottled grey marble top above a frieze drawer, with three long drawers below flanked by turned columns, on rounded feet, *restorations, 91cm high, 130cm wide, 63cm deep*

R25 000 – 30 000

248

A Louis XIV style walnut and upholstered armchair, early 20th century

upholstered in ostrich skin, acanthus-leaf-carved arm rests, on braganza-style feet joined by stretchers

R9 000 – 12 000



247



248

249

**A pair of Meissen Nodding
Pagoda Figures, late 19th
century**

each corpulent smiling figure seated
cross-legged wearing a loosely-
tied robe painted with *indianische
Blumen*, with gilt highlights, *one sleeve
with firing crack*, *crossed swords in
underglaze-blue*, the male incised 153
and 97, the female incised 154 and 97,
14,5cm high (2)

R40 000 – 60 000



249

250

**A Russian silver-mounted
glass basket, Kiev, late 19th
century**

square with rounded corners, the
hinged handle moulded with
flowerheads and foliage, the rim
with rondels of rose-heads divided
by foliate motifs, the glass cut with
hexagonal panels of printies and
diamond cuts, with star-cut base,
21,5cm square, 9cm high

R6 000 – 8 000



250

251

**A pair of German silver three-light
candlesticks, post 1884**

each stem rising from a part-fluted oval base,
with leaf-capped scroll handles, *loaded*, 18cm
high (2)

R6 000 – 8 000



251

252

**A gilt-metal and bronzed clock
garniture, late 19th century**

the 10cm embossed gilt dial with
enamel numeral cartouches,
bell-striking movement, the case
surmounted by a cherub with his bow,
the whole with pierced latticework
sides, on acanthus-leaf scroll feet,
the shaped base with toupie feet,
47cm high, and a pair of five-light
candelabra, the candlearms supported
by a putto holding grapes, raised
on a shaped base with toupie feet,
55cm high (3)

R20 000 – 25 000

252



253

**A French bronze, marble and
gilt-metal-mounted clock
garniture, mid 19th century**

the 9,5cm marble dial applied
with later brass roman numerals,
signed Lerolle Paris, the bell-striking
movement signed Lerolle Paris and
with the numerals 1498, the white
marble case surmounted by the
seated figure of Ariadne proffering
grapes to a cherub, with a vessel
issuing wine behind her left leg, the
breakfront case applied with bands of
acanthus leaves and plaques cast with
putti, raised on toupie feet, 51cm high;
and a pair of six-light candelabra, each
modelled with a scantily-clad figure
holding the candlearms aloft, on a
fluted fluted and gilt-metal-mounted
circular base, 60,5cm high (3)

R20 000 – 25 000

253



254

A pair of French bronze models, 'Faneuse' and 'Faucheur', Edouard Drouot (1859-1945)

each standing on a circular rouge marble base, *signed Drouot*, 82cm high (2)

R20 000 – 30 000

255

A bronze figure of a maiden, Eutrope Bouret (1833-1906)

modelled leaning against rocks, holding a spray of flowers, on a shaped base, *incised BOURET*, 41cm high, and a bronze figure of a mussel catcher, Charles Anfrie (1833-1905) (2)

R6 000 – 8 000

256

A bronze figural group of two cranes, Pierre Robert Christophe (1880-1971)

perched on a rock, signed and indistinctly dated 1909, *stamped A Bingen-Costenoble, fondeur à Paris*, 25cm high

R7 000 – 9 000



254



254

257

A wrought-iron figural wall light, Chapelle, Nancy, 1920s
the bracket in the shape of a stylised bird on a three-sided frame, the light suspended from its beak, with *later* green opaline glass shade, *shade chipped, signed, 30cm wide*

R6 000 – 8 000

258

A macassar-veneered and inlaid side cabinet, De Coene Frères, Belgium, 1930s
the stepped rectangular top above a pair of doors each inlaid with a foliate patera and enclosing a shelf, on fluted legs and metal ball feet, *the reverse with makers' mark, some damage to the top, 110cm high, 147cm wide, 58,5cm deep*

R20 000 – 25 000

259

A Biedermeier-style mahogany and brass-mounted metamorphic television cabinet, designed by Linley, Belgravia, modern
the rectangular outset top above a plain frieze, a pair of panelled doors below flanked by columns, with panelled sides on a plinth base, the interior with a television set, with electric motor, remote and manual controls, *110cm high closed, 176,5cm high open, 111cm wide, 75cm deep*

R30 000 – 35 000



256



257



258



260

An oak "Lizardman" nine-piece dining suite, 1960s

the table with adzed hexagonal-shaped six-plank top raised on a four-sided waisted column, on a cruciform base, *75cm high, 135cm diameter*; and eight chairs, each with padded back and seat, raised on octagonal columnar front legs joined by stretchers, the side stretchers carved with a lizard (9)

R15 000 – 20 000

Derek Slater and Martin Dutton worked together in Yorkshire in the 1960s, both using a carved lizard as a trademark.



detail



261

**A Danish silver 'Louvre' bowl,
Georg Jensen, designed in
1912**

the circular rim with crimping at intervals, the stem pierced with leaves and berries, on a stepped domed base, stamped *Georg Jensen, 19A, 830g*, 17cm high

R30 000 – 40 000

262

**A pair of opalescent glass
vases, French, 1930s**

each tapering ovoid body moulded with five flanges, overall textured surface, moulded *FRANCE*, 23,5cm high (2)

R8 000 – 10 000

263

**A Lalique oval jardinière,
Saint-Gall, introduced 1934,
discontinued 1947, Marcilhac
10-3461**

bruisse to rim, engraved signature, 42,5cm wide

R4 000 – 6 000



261



262



263



264



265



267

264

A blue glass vase, possibly Swedish, 1960s

ovoid, internally ribbed, 31cm high

R6 000 – 8 000

265

A Barovier & Toso 'Intarsio' glass vase, designed by Ercole Barovier, circa 1963

tapering cylindrical, with alternating zig-zag panels of grey, rust and transparent *bullicante* glass, 29,5cm high

R35 000 – 45 000

266

A Barovier & Toso Murano 'Cordonato d'Oro' gold leaf glass bowl, 1960s

shell-shaped, with blue and gold *graffito* interior, the exterior with white *diafano*, 8cm high

R5 000 – 7 000

267

A Livio Seguso art glass sculpture, 1960s

of abstract open form, smokey grey, on a rectangular glass base, *signed*, 23cm high

R8 000 – 10 000

268

A Mstisov Glassworks vase, designed by Frantisek Zemek, 1960s

clear, blue and amber, 24cm high

R2 500 – 3 000

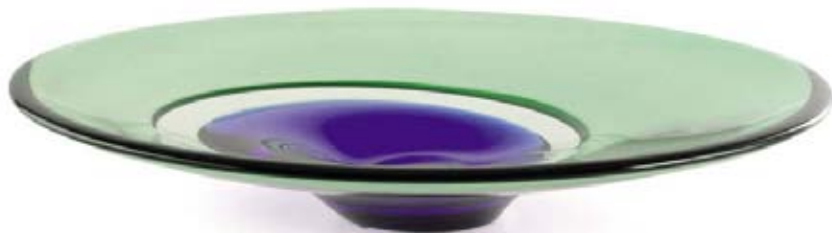
LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 66 and 67

269

A Czechoslovakian glass bowl,
designed by Ladislav Palecek
green, blue and clear glass, 39cm
diameter

R3 000 – 4 000



269

270

A Škrdlovicé Glassworks
jardinière, designed by
Jan Beránek, 1964
pale blue, pattern number 5954,
33cm wide

R2 000 – 2 500

LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War
Czech Glass Design from Masterpiece to
Mass-produced*, 2008, page 27



270

271

A Škrdlovicé Glassworks vase,
designed by Jan Beránek
purple and clear glass with bubble
inclusions, 19cm high

R2 000 – 2 500

LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War
Czech Glass Design from Masterpiece to
Mass-produced*, 2008, pages 27-28



271

272

A Val St Lambert glass vase
pink and clear glass, signed, 21cm high;
and another, pale green and clear
glass, signed, 20cm high (2)

R5 000 – 6 500



272

part lot

273

A Bohemia Studio Art Glass vase, 1960s

clear glass internally blown with *bullicante*, 20cm high

R3 000 – 4 000

274

A Škrdlovicé Glassworks 'Andromeda' vase, designed by Jan Beránek and Jindrich Beránek, 1958

pale amber and blue, 17cm high

R2 500 – 3 000

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 28

Czechoslovak Glass Review, 1958-1

275

A Škrdlovicé Glassworks vase, designed by Jan Beránek

amber and green, 25cm high

R3 500 – 4 500

LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 27-28

276

A Škrdlovicé Glassworks vase, designed by František Vízner, circa 1972

pale amber and clear glass, 19cm high

R3 500 – 4 000

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 82-84

Czechoslovak Glass Review, 1969-1

277

A Borske Sklo vase, designed by Josef Hodspodka, 1960s

pink and clear glass, 26cm high

R2 500 – 3 000

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 82-84

Czechoslovak Glass Review, 1969-1

278

A Mstisov Glassworks 'Romana' vase, designed by Hana Machovska, 1960-1961

blue, yellow and amber, 18,5cm high

R2 000 – 3 000

LITERATURE

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 53

Czechoslovak Glass Review, 1964-8

279

A Škrdlovicé Glassworks 'Atlas' vase, designed by Jan Kotík, 1955-1965

pale blue, pattern number 5503/20, 21cm high

R3 000 – 4 000

EXHIBITED

Magické sklo, Sklárna Beránek ve Škrdlovicích, 1940-1980, Východočeské Muzeum v Pardubicích, 26 June - 27 September 2009

LITERATURE

Digrin, Ivo, *Emanuel Beránek - Bearer of the tradition of Bohemian furnace-shaped glass*, Czechoslovak Glass Review, sv. 10/1955, c.11, s.20-24

Czechoslovak Glass Review 1964-8

Raban, Josef, *La verre modern de Boheme*, Artia, Prague, 1963, s.73

Ladýová, Ludmilla, *Škrdlovické sklo*, Východočeské Muzeum v Pardubicích, Pardobice, 1968, bez stránkování

Riche, Helmut (ed.), *Czech Glass 1945-1980, Design in an Age of Adversity*, Arnoldsche, Stuttgart, 2005, s.218

Mark Hill, *Hi Sklo Lo Sklo, Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 50

280

A Mstisov/Moser Karlsbad Glassworks bowl, 1960s

pale amber and green, 42cm wide

R1 500 – 2 000

281

A Spinar glass vase

blue and green, 23cm high

R2 000 – 2 500



273



274



275



276



277



278



279



281

282

Chinese School, late 19th century

twenty-six watercolours, back to back, depicting daily life and trades in China, double-framed, some tears, 31 by 26,5cm (13)

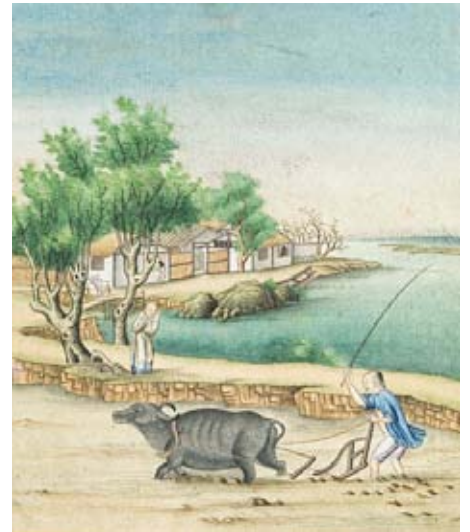
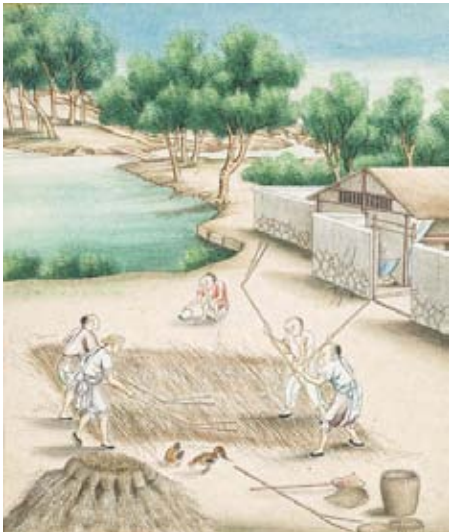
R40 000 – 50 000

PROVENANCE

Countess of Kenmare
The Honourable Patricial Cavendish
O'Neill, Broadlands, Somerset West



part lot





detail

283

Two Chinese bronze bells, made for the Japanese market, 16th/17th century

cast in the archaistic style, each with double dragon-head loop handle, the shoulders with rows of raised bosses above panels engraved with lines of Japanese calligraphy, the tops *later* engraved with XXXVII, 66cm high (2)

R60 000 – 80 000

284

**A Chinese red lacquer
Northern elm and willow
cupboard, Qing Dynasty,
18th century**

the rectangular top above a pair of
removeable panelled doors painted
with pine trees and pavilions, figures
at various pursuits, within river and
landscape settings, bordered by bats,
ruyi and *Shou* characters, the lower
panel painted with vases and ribbons,
enclosing two *later* shelves and a
secret compartment, with slightly
tapered panelled sides, on square-
section legs with bracket-shaped
apron, *restorations, some lacquer loss,*
176cm high, 111cm wide, 48cm deep

R50 000 – 60 000



285

**A Korean mother-of-pearl-inlaid lacquered cabinet,
Choson Period, 19th century,
on later stand**

rectangular, decorated with deer, bamboo, trees, birds, bats and fruit, the whole fitted with engraved mounts, fitted with a metal tongue lock and lock-plate, the sides with carrying handles and bat-shaped plates, the *later stand*, on square-section legs and incurved feet, *restorations*, 48cm high, 80cm wide, 44cm deep, 116cm high including the stand

R15 000 – 20 000

PROVENANCE

By repute this chest belonged to Isabella Lucy Bird (1831-1904), English explorer, writer and historian. cf. Anna M Stoddart, *The Life of Isabella Bird (Mrs Bishop)*, Murray, London, 1906. Isabella Bird, writing from Korea says "All my baggage, including a great Korean chest, has gone to Chemulpo on the back of a huge bull.."

286

A nest of four Chinese tables

each rectangular top enclosed by a simulated bamboo border above a pierced frieze, on conforming legs joined by stretchers, *the largest* 66cm high, 47cm wide, 34cm deep (4)

R6 000 – 8 000



287

A Chinese Longquan Celadon tripod censor/bowl, Ming Dynasty (1368-1644)

circular, with inverted lip, the exterior with *trigrams bagua* and craquelure glaze, raised on three curved feet headed by a mask, 33cm diameter; on a later hardwood stand (2)

R20 000 – 25 000

Sold: Arts & Antiques Group,
Amsterdam, 2 April 2012, lot 272



287

288

A Chinese blue and white vase, Qing Dynasty, late 17th/early 18th century

baluster, the shortened neck with lappet border, decorated with *feng-hu* birds perched on magnolia and peony branches before a rocky outcrop, hairline crack, four-character mark in underglaze-blue, 21cm high

R7 000 – 9 000

PROVENANCE

Dr William Frederick Purcell (1866-1919) and thence by descent. William Purcell was an arachnologist and biologist and was involved with the restoration of the Koopmans-De Wet House Museum, Cape Town. He was a known collector of Cape furniture and porcelain.



288

289

A Chinese Tzu Chau vessel, Qing Dynasty, 18th century

the shoulder applied with a spout, painted in dark brown on a creamy slip ground with scrolling foliage and a stylised border stopping short of the lower body and footrim, 20cm high

R6 000 – 8 000

PROVENANCE

Dr William Frederick Purcell (1866-1919) and thence by descent.



289

290

A Chinese polychrome vase, Qing Dynasty, 18th century

baluster, decorated with peonies and *feng-hu* birds, enamels worn, 15cm high

R4 000 – 6 000



290



291



292

291

A Chinese blue and white bowl, Qing Dynasty, late 18th/early 19th century

of square outline, the sides painted with pagodas before riverscapes, rim chip, 12cm high

R3 000 – 4 000

292

A Chinese blue and white dish, Qing Dynasty, late 18th/early 19th century

kidney-shaped, decorated with pagodas before a river and mountainscape, the rim with flowerhead and diaper borders, 26,5cm wide

R3 000 – 4 000

293

A Chinese Yixing stoneware teapot and cover, Qing Dynasty, 19th century

of lobed globular form, the cover with a recumbent *Dog of Fo* finial, the cover impressed with artemisia leaf, 9cm high

R2 500 – 3 000

294

Chinese Export silver walking stick handle, maker's initials WHL, late 19th century/early 20th century

engraved with a cartouche centred by the head of a dragon, the stem engraved with a panel enclosing a dragon, 50g, 16,5cm high

R3 000 – 4 000



293



294

295

A Chinese Export silver figural group, Wang Hing, late 19th/early 20th century

cast with a sedan chair supported by four bearers, with two further attendants holding an umbrella and a standard, on a rectangular carved hardwood stand, *the stand 13,5cm long*

R2 000 – 3 000

295



296

A Chinese ivory figural group, 19th century

carved with two elderly gentlemen playing *go* before a rocky outcrop with a figure observing the game, with a further seated figure smoking a pipe, *small damage, 9,5cm high*

R5 000 – 7 000

296



297

A Japanese ivory figure of clam seller, Meiji Period (1868–1912)

the smiling figure seated beside a basket of clams, holding a bowl in his left hand and a double-gourd vessel in his right, *signed, possibly Gyokushin in a tsuishu-lacquer reserve, age cracks, 5cm high*

R2 000 – 3 000

298

A Japanese Ivory Okimono, Meiji Period (1868–1912)

carved with a figure of a young boy playing with his puppy at his feet, on an oval base, *signed, formerly with a tsuishu-lacquer reserve, small loss, 11cm high*

R3 000 – 4 000

297



298



299

A Japanese bronze figure of a samurai warrior, Meiji Period (1868-1912)

portrayed in fighting pose, with two swords in his belt and holding a spear, *spearhead lacking, signed, 26cm high; on a wooden stand*

R12 000 – 15 000



299

300

A Japanese bronze figure of a tiger, Meiji Period (1868-1912) in the style of Genryusai Seiya and signed Tsunemitsu

striding forward with its long tail stretching out behind, the stripes on its body delineated in two-toned patination, with snarling expression and inset glass eyes, *signed in a rectangular reserve, 31cm high, 71cm long*

R20 000 – 25 000



300



detail



301

301

A Japanese bronze figure of a tiger, Meiji Period (1868-1912)

similar to the preceding lot, *signed indistinctly in a rectangular reserve, 31cm high, 66cm long*

R10 000 – 15 000

302

A Japanese bronze figure of an elephant, Meiji period (1868-1912) in the style of Genryusai Seiya and signed Tsunemitsu

the enraged elephant being attacked by two tigers, one clawing his back, the other being trampled underfoot, with ivory tusks, the tigers with glass eyes, *signed with seal, 46cm high, with wooden stand, 5cm high*

R25 000 – 30 000



302



front



reverse

303

**A Japanese Satsuma vase, by Unzan,
Meiji Period, (1868-1912)**

ovoid, decorated in enamels and gilt with figures on horseback attended by masked warriors in a landscape, the shoulder with vignettes of figures at various pursuits divided by foliate and bird panels bordered by *karakusa*, signed *Unzan*, *Yasuda* trademark, 35cm high

R15 000 – 20 000

304

Four Japanese Satsuma vessels, Meiji Period (1868–1912)

all painted in enamels and gilt, comprising: a bowl, painted with eight *arhats* seated within the coils of a dragon, the reverse similarly decorated, 11cm diameter; an incense burner and reticulated cover, painted with women, children and *arhats*, on three feet, signed, 10cm high; a miniature teapot, painted with medallions of small boys, the reverse painted with figures attending a Lantern Festival, the shoulder with lappet and geometric borders, spout repaired, 10cm high; and a bowl, painted with a nobleman and his two attendants before a riverscape, gilding worn, signed, 20cm diameter (4)

R3 000 – 4 000



304

305

A Satsuma bowl, late Meiji Period (1868–1912)

decorated in enamels and gilt with clusters of flowers and shrubs including peonies, chrysanthemums and lilies, with lobed rim, signed, and with Shimazu crest, 15cm diameter; and a vase, with ovoid faceted sides, similarly decorated, gilding on rim worn, 19cm high (2)

R2 000 – 3 000



305

306

A Japanese Arita blue and white dish, Meiji period (1868–1912)

circular, the centre painted with rondels of *kojima* enclosed by radiating panels, signed Fuki Choshun, 31,5cm diameter

R3 000 – 4 000



306



307



308



310

307

A Japanese black lacquer and metal-mounted travelling shrine, 19th century

rectangular with domed top, rounded corners and hinged doors, the interior containing the figure of the *Bodhisattva Sho Kannon* seated cross-legged on a lotus throne before a flame-shaped *mandorla*, shrine with damage, 33cm high, *Bodhisattva* 25cm high

R15 000 – 20 000

308

A Japanese lacquer and ivory screen, late Meiji Period (1868-1912)

set with a rectangular panel inlaid and carved with a hanging basket filled with chrysanthemums, blossom and butterflies, the reverse painted with Mount Fuji, enclosed by a red and black rectangular frame with carved flanges, on bracket feet, restorations, some ivory and lacquer lacking, 85cm high, 70cm wide

R4 000 – 6 000

309

A Japanese black lacquer, ivory and mother-of-pearl plaque, late Meiji Period (1868-1912)

circular, the centre carved and applied with an eagle attacking a snake, the rim painted with flowers, *paint faded, cracks, eagle's eye lacking*, 45,5cm diameter

R3 000 – 4 000

310

A Japanese bronze vase, Meiji Period (1868-1912)

ovoid, cast in relief with a *shi-shi*, restoration, signed, 24cm high

R4 000 – 6 000

311



311

A Japanese bronze brush holder and inkwell, Meiji Period (1868-1912)

the hinged cover moulded with a crab, 22cm long

R3 000 – 4 000

312

A Japanese brass page turner, Meiji Period (1868-1912)

the blade incised with sprigs of flowers, the handle with copper boss and moulded with an *ojime* terminal, the reverse with a vase of flowers, soldered, 30,5cm long

R2 000 – 3 000

313

A pair of Japanese bronze vases, Meiji Period (1868-1912)

each with flattened ovoid body and elongated neck, the front moulded in relief with cranes in flight, the reverse with birds and blossom, 41,5cm high (2)

R4 000 – 6 000

312



314

A pair of Japanese bronze candlesticks in the form of cranes, late Meiji Period (1868-1912)

each with a turtle at its feet, standing on a lily pad, lacking candlearms, 21cm high (2)

R4 000 – 6 000

315

A pair of Japanese bronze vases, late Meiji Period (1868-1912)

slender baluster, each moulded in relief with a bird perched on prunus blossom, dents, patination rubbed, painted signature, 21cm high (2)

R3 000 – 4 000

316

A pair of Japanese ginbari enamel vases, early 20th century

of elongated form enamelled with peony blossom against a purple, white and green graded foliate ground, 31cm high (2)

R8 000 – 10 000

313



316



317



317

A Japanese ginbari and enamel vase, early 20th century

hexagonal, enamelled with chrysanthemums against a red ground, *15,5cm high*

R3 000 – 4 000

318



318

A Japanese ginbari and enamel vase, early 20th century

baluster, enamelled with roses against a red ground, *internal cracks to reverse, 25cm high*

R4 000 – 6 000

319



319

A Japanese cloisonné enamel vase, early 20th century

baluster, enamelled with a bird-of-paradise perched on a blossoming apple tree against a blue ground, the base with spearhead border, *18,5cm high*

R4 000 – 6 000

320

**A Japanese mixed metal vase,
20th century**

baluster, incised with a koi against a
cellular ground, signed, 21,5cm high

R4 000 – 6 000



320

321

**A pair of Japanese bronze
and mixed metal vases,
20th century**

baluster, each incised with a pagoda
beside a lake with sampans before
Mount Fuji, dents, patination worn,
signed, 21cm high (2)

R4 000 – 6 000



322

322

**A pair of Japanese ginbari and
enamel vases, 20th century**

baluster, enamelled with blue birds
and apple blossom against a green
ground, 18,5cm high (2)

R5 000 – 6 000



323

323

**A Japanese cloisonné enamel
vase, 20th century**

baluster with elongated neck and
everted lip, worked in *musen* enamels
with a peony and a bee against a
white ground, signed *Tamura*,
31cm high

R8 000 – 12 000

324 -340

No lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 4 February - 5pm

Day Session Paintings

Lots 341-470

OPPOSITE

Lot 442 Helmut Starcke, *Clumsy Angel (4)*

International Art

341

**Charles Moxon Quiller
ORCHARDSON**

BRITISH 1813-1917

Nancy

signed, dated 1912 and inscribed
with the title
oil on canvas
59,5 by 41,5cm

R10 000 – 15 000

Accompanied by a certificate of
authenticity from Julian Simon Fine
Art, Johannesburg, dated 1975,
which also states that this work was
exhibited at the American-Anglo
Exhibition, London, in 1914.

342

William Stephen COLEMAN

BRITISH 1892-1904

Picking Flowers

signed and dated 1866
watercolour
16,5 by 31,5cm

R8 000 – 10 000

343

Henry Spencer MOORE

BRITISH 1898-1986

Girl Seated at Desk VII

1974
signed in the plate, signed and
numbered 38/50 in pencil in the
margin
lithograph
image size: 24,5 by 17,5cm

R4 000 – 6 000



341

344

André Julien PRINA

FRENCH 1886-1941

Montagne sous la neige

signed
pastel on paper laid down on canvas
73 by 49cm

R8 000 – 10 000

345

Jean LURÇAT

FRENCH 1892-1966

The Nazareth Tapestry

signed; inscribed with the title and
'Lion de Daniel, de Jean Lurcat, 115 by
140, nos 4 and 167' on a label stitched
to the reverse
tapestry
110 by 138,5cm

R20 000 – 30 000

346

Jean JANSEM

FRENCH 1920

Tête de Poupée

signed and dated 79; inscribed with
the title on the reverse
pencil, charcoal and watercolour
66 by 50cm

R25 000 – 35 000

347

**School of Jacopo Robusti, Il
TINTORETTO**

ITALIAN 1518-1594

The Last Supper

oil on canvas
63,5 by 137cm

R120 000 – 150 000

PROVENANCE

Christie's, New York, 14 January 1993,
lot 20

LITERATURE

R Pallucchini and P Rossi, *Tintoretto, Le
opere sacre e profane*, 1982, I, page 234,
under no. 467, as a copy
A R Murphy, *European Paintings in the
Museum of Fine Arts*, Boston, 1985,
page 279, illustrated, as a copy

NOTES

The present lot is based on *The Last
Supper* in San Giorgio Maggiore,
Venice (Pallucchini and Rossi, no. 467,
figs. 597-599)



345

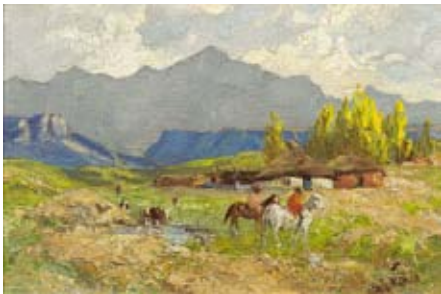


347

348



349



352



South African Art

348

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

Along the Langeberg near Garcia's Pass

signed and dated 1935; signed, dated and inscribed with the title on the reverse

oil on canvas

22 by 34,5cm

R30 000 – 40 000

349

Allerley GLOSSOP

SOUTH AFRICAN 1870-1955

Riders in Lesotho

signed with the artist's initials

oil on board

24,5 by 37cm

R8 000 – 12 000

350

Allerley GLOSSOP

SOUTH AFRICAN 1870-1955

The Peninsula (Claremont Flats)

signed with the artist's initials; signed with the artist's initials and inscribed with the title on the reverse

oil on cardboard

18,5 by 27cm

R6 000 – 8 000

351

Allerley GLOSSOP

SOUTH AFRICAN 1870-1955

The Keeper's Cottage - New Forest

signed; inscribed with the title on the reverse

oil on card laid down on board

24 by 32,5cm

R10 000 – 15 000

352

Sydney CARTER

SOUTH AFRICAN 1874-1945

Hartbeespoort Dam

signed

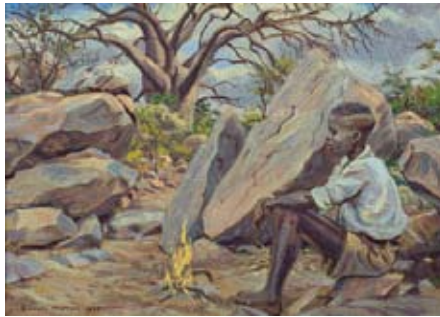
oil on canvas

69,5 by 90,5cm

R20 000 – 30 000



353



354



355



356



357



358

353**Ernst Karl Erich MAYER**

SOUTH AFRICAN 1876-1960

Landscape

signed with the artist's initials and dated 1950

oil on canvas laid down on board
34,5 by 45cm**R20 000 – 30 000****354****Ernst Karl Erich MAYER**

SOUTH AFRICAN 1876-1960

*Young Man by a Fire*signed and dated 1935
oil on paper laid down on cardboard
36 by 51cm**R15 000 – 20 000****355****Nita (Pauline Augusta Wilhelmina) SPILHAUS**

SOUTH AFRICAN 1878-1967

*Winter (Ceres)*signed with the artist's monogram;
inscribed with the title and artist's name on
a label on the reverseoil on board
24,5 by 28,5cm**R25 000 – 35 000****356****Edward ROWORTH**

SOUTH AFRICAN 1880-1964

*A Sunny Landscape*signed
oil on canvas
49,5 by 75cm**R18 000 – 24 000****357****Edward ROWORTH**

SOUTH AFRICAN 1880-1964

*The Coast at Kommetje*signed; signed and inscribed with the title
on the reverse
oil on cardboard
30 by 39,5cm**R8 000 – 10 000****358****Edward ROWORTH**

SOUTH AFRICAN 1880-1964

*Winding River*signed; signed and inscribed with the title
on the reverse
oil on canvas
49 by 74,5cm**R8 000 – 10 000**

359

Ethel May DIXIE

SOUTH AFRICAN 1876-1973

*Erica Viscaria; Erica Fascicularis;
Agapanthus; Disa Ferruginea;
Protea Mellifera; and Babiana,*

six
five signed with the artist's initials,
each inscribed with the title
watercolour

each approximately 29 by 22cm (6)

R6 000 – 8 000



359



360

360

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

A Vase of Flowers

signed

oil on cardboard

61 by 34cm

R25 000 – 35 000



361

361

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Huts in a Rural Landscape

signed

oil on board

38,5 by 43,5cm

R25 000 – 35 000

362

**Florence Louise Josephine
ZERFFI**

SOUTH AFRICAN 1882-1962

A Shaded Pool

signed and dated 38

oil on canvas

50 by 65cm

R8 000 – 12 000



362

363

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Eensame Boerwoning, Piketberg

signed, inscribed with the title on
the reverse

oil on canvas

33 by 48,5cm

R25 000 – 35 000

364

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

The Wilderness

signed; inscribed with the title on
the stretcher

oil on canvas

23 by 29cm

R20 000 – 30 000

365

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

A Cape Cottage in the Mountains

signed

oil on canvas laid down on board

24,5 by 29,5cm

R15 000 – 20 000

363



364



366

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Near Ceres

signed; inscribed with the title on
the stretcher

oil on canvas

24 by 30,5cm

R15 000 – 20 000

366



367

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

The Namib

signed; inscribed with the artist's
name, title and dated 1966 or 67
on the stretcher
oil on canvas
40,5 by 60,5cm

R15 000 – 20 000



367

368

**Adolph Stephan Friedrich
JENTSCH**

SOUTH AFRICAN 1888-1977

Südwestafrika

signed with the artist's initials and
dated 1956; signed, inscribed with
the title and 'No 56 - 40' in pencil
on the reverse
watercolour
18 by 35cm

R8 000 – 10 000



368

369

**Adolph Stephan Friedrich
JENTSCH**

SOUTH AFRICAN 1888-1977

Landscape, SWA

signed with the artist's initials and
dated 1948
watercolour
10 by 22,5cm

R8 000 – 10 000



369

370

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

Mountain Stream

signed

pastel

42 by 53cm

R8 000 – 10 000

371

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Cape Landscape at Dawn

signed

oil on canvas

24 by 30,5cm

R15 000 – 20 000

372

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Vredenheim, Kuilsriver

signed; inscribed with the title on
the stretcher

oil on canvas

23 by 29,5cm

R15 000 – 20 000



370



371



372

373

May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908-1989

On the Farm

signed and dated '49
oil on canvas laid down on board
49,5 by 59,5cm

R25 000 – 35 000



373



374



375



376

374

Enslin Hercules DU PLESSIS

SOUTH AFRICAN 1894-1978

*Lansdowne Terrace, Bloomsbury,
London*

signed
oil on cardboard laid down on board
48,5 by 64cm

R12 000 – 16 000

PROVENANCE

Mr and Mrs CC Norris, Cape Town

EXHIBITED

Pretoria Art Museum, *Enslin du Plessis
Retrospective*, 25 February to 19 March
1970, catalogue number 33
South African National Gallery, Cape
Town, *Enslin du Plessis Retrospective*,
1970

375

Enslin Hercules DU PLESSIS

SOUTH AFRICAN 1894-1978

In the Dordogne

signed
pencil and gouache on paper laid down
on card
46,5 by 57,5cm

R10 000 – 15 000

PROVENANCE

Dr and Mrs Bernard Friedman

EXHIBITED

Pretoria Art Museum, *Enslin du Plessis
Retrospective Exhibition*, 25 February to
19 March 1970, catalogue number 21

376

Enslin Hercules DU PLESSIS

SOUTH AFRICAN 1894-1978

Haverford West

signed; inscribed with the title and the
artist's name on a label adhered to the
reverse
oil on board
28 by 38cm

R8 000 – 10 000

377

Enslin Hercules DU PLESSIS

SOUTH AFRICAN 1894-1978

A Wagon by a Farmhouse

inscribed 'To Harold Thesen from
E du Plessis'

mixed media on canvasboard
42,5 by 54cm

R6 000 – 8 000

378

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Maluti Mountains

signed and dated 42
oil on canvasboard
29,5 by 39cm

R25 000 – 35 000

379

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Naby Acornhoek, N.O. Transvaal

signed; inscribed with the title on
the reverse

oil on canvas laid down on board
29 by 39,5cm

R25 000 – 35 000

380

Stefan AMPENBERGER

SOUTH AFRICAN 1908-1983

Landscape with Huts

signed
oil on board
47 by 57cm

R12 000 – 16 000

381

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Cows Grazing

signed
oil on board
30 by 40cm

R20 000 – 30 000



378



380



381



382



383



384

382

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Seated Nude

signed and dated 65
charcoal on paper
74,5 by 55,5cm

R8 000 – 10 000

383

Lippy (Israel-Isaac) LIPSHITZ

SOUTH AFRICAN 1903-1980

Bacchante

1956
signed
liquid solder, on a slate base
height: 45cm excluding base,
base 4cm high

R25 000 – 35 000

PROVENANCE

Acquired from the artist and thence
by descent

LITERATURE

Bruce Arnott, *Lippy Lipshitz: Biography & catalogue raisonné*, AA Balkema, Cape Town, 1969, pages 180-181, catalogue number 345, illustrated

384

Lippy (Israel-Isaac) LIPSHITZ

SOUTH AFRICAN 1903-1980

Nude

signed and inscribed 'monotype' in pencil
in the margin
monotype
sheet size: 28,5 by 23cm

R8 000 – 10 000



385



386



387

385

**Clement Edmond Theodore Marie
SERNEELS**

SOUTH AFRICAN 1912-1991

Early Morning

signed and dated 82; inscribed with the
title on the stretcher

oil on canvas

68,5 by 78,5cm

R30 000 – 40 000

386

**Clement Edmond Theodore Marie
SERNEELS**

SOUTH AFRICAN 1912-1991

Morning Mist

signed and dated 83; inscribed with the
title on the stretcher

oil on canvas

68,5 by 78,5cm

R30 000 – 40 000

387

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

An Italian Villa

signed and dated '45; inscribed with the
artist's name on the reverse

oil on canvas

75 by 100cm

R20 000 – 30 000



389



390



391

388

Otto KLAR

SOUTH AFRICAN 1908-1994

Alpine Landscape

signed

oil on canvas

62,5 by 62,5cm

R15 000 – 20 000

389

George ENSLIN

SOUTH AFRICAN 1919-1972

*Bo-Kaap with Chiappini
Street Mosque*

signed and dated '70

oil on canvas

79 by 59cm

R25 000 – 35 000

390

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Cape Town Street Scene

signed

oil on canvas laid down on panel

20,5 by 24cm

R20 000 – 30 000

391

Otto KLAR

SOUTH AFRICAN 1908-1994

Table Bay from Blouberg

signed

oil on board

22 by 70,5cm

R16 000 – 20 000

392

Johannes OLDERT

SOUTH AFRICAN 1912-1984

Rural Dwelling

signed

oil on canvas laid down on board

39 by 49cm

R3 000 – 5 000

393

Otto KLAR

SOUTH AFRICAN 1908-1994

Flowers in a Glass Vase

signed

oil on board

22,5 by 27cm

R6 000 – 8 000

394

Otto KLAR

SOUTH AFRICAN 1908-1994

Anemones in a Vase

signed

oil on board

39,5 by 29,5cm

R10 000 – 15 000

395

Paul DU TOIT

SOUTH AFRICAN 1922-1986

Landscape with Trees

signed

oil on canvas laid down on board

40,5 by 56cm

R40 000 – 60 000



393



394



395

396

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Aloes near a River

signed; indistinctly inscribed with
the title on the reverse
watercolour
23 by 29,5cm

R15 000 – 20 000

397

Conrad Nagel Doman THEYS

SOUTH AFRICAN 1940

Swartland Winter

signed and dated 1989; signed,
dated and inscribed with the title
on the reverse
oil on canvas
29,5 by 34,5cm

R30 000 – 50 000

398

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

A Farm House Near Pretoria

signed; inscribed with the title
on the reverse
oil on board
30 by 40cm

R15 000 – 20 000



397



398



399



400

399

Piet KANNEMEYER

SOUTH AFRICAN 1927-1995

Overberg Landscape, near Caledon

oil on board
41 by 51cm

R15 000 – 20 000

400

Piet KANNEMEYER

SOUTH AFRICAN 1927-1995

Veldrift

oil on board
45,5 by 60,5cm

R15 000 – 20 000

401

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

A Rainy Day in Paarl

signed

oil on canvas laid down on board

49,5 by 60cm

R40 000 – 60 000

402

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Trees in a Landscape

signed and dated 73

oil on canvas laid down on board

30 by 35cm

R25 000 – 35 000



401



402

403

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Blue Face

signed and dated 56

oil on board

17,5 by 13,5cm

R20 000 – 30 000

404

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Best Friends

signed and dated 1952

pen and ink

13 by 17cm (2)

R7 000 – 10 000

LITERATURE

Johannes Meintjes, *Complex Canvas: A South African Approach*, Afrikaanse Pers-Boekhandel, Johannesburg and Cape Town, 1960, page 9, illustrated

NOTES

A copy of Johannes Meintjes, *Complex Canvas*, is included with this lot



403



404



405

405

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Untitled

signed, dated 1970 and inscribed

'London'

pen and ink

32 by 44cm

R20 000 – 30 000

LITERATURE

Karin Skawran (intro), *Walter Battiss: Gentle Anarchist*, Standard Bank Gallery, Johannesburg, 2005, page 150, illustrated

406

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Orgy

signed and numbered 1/45 in pencil
in the margin
screenprint
sheet size: 43,5 by 63cm

R18 000 – 24 000

407

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Orgy 3

signed, numbered 19/30 and inscribed
with the title in pencil in the margin
screenprint
sheet size: 44 by 63cm

R18 000 – 24 000

*cf. Karin Skawran (intro), Walter Battiss:
Gentle Anarchist, Standard Bank
Gallery, Johannesburg, 2005, page 153,
where another work from the same
edition is illustrated in colour*

408

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Erotica

signed, dated 1974, inscribed 'New
York' and 'To Murray from New York
Battiss!'

felt tip pen
34,5 by 27cm

R12 000 – 16 000



406



407



408

409

May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908-1989

Flower Sellers

signed and dated '48
oil on canvas laid down on board
38 by 44cm

R30 000 – 40 000



409

410

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

The Musician

signed
oil on board
75,5 by 30cm

R25 000 – 30 000



411

411

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

The Pumpkin Picker

signed
oil on cardboard
45,5 by 54cm

R25 000 – 30 000



412

412

Jan (Johannes Wilhelmus) DINGEMANS

SOUTH AFRICAN 1921-2001

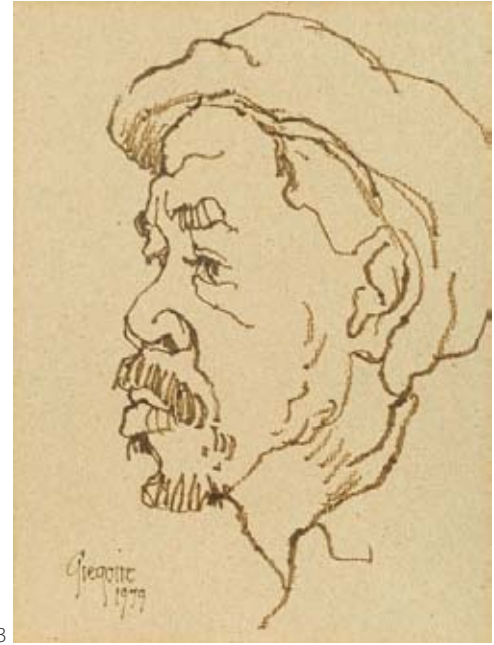
Five African Women

signed

oil on canvas laid down on board

35,5 by 45,5cm

R10 000 – 15 000



413

part lot

413

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Portrait of a Young Man; Portrait of a Bearded Man, two

signed and dated 1968; signed and dated 1979

charcoal on paper; watercolour
36,5 by 23,5cm; 32 by 24cm (2)

R7 000 – 10 000

414

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Man Wearing a Hat

signed

oil on panel

34,5 by 23cm

R10 000 – 15 000



414

415

Christiaan St. Patrick NICE

SOUTH AFRICAN 1939

Fishermen's Cottages

signed and dated 82

oil on canvas laid down on board

44,5 by 60cm

R20 000 – 30 000



415

416

Christiaan St. Patrick NICE

SOUTH AFRICAN 1939

District Six

signed and dated '77

oil on board

49,5 by 39,5cm

R15 000 – 20 000



417

417

Conrad Nagel Doman THEYS

SOUTH AFRICAN 1940

*Labourers' Cottage with Lion's Head
in the Distance*

signed and dated 1980

oil on canvas laid down on board

40 by 50cm

R40 000 – 60 000



422



423

418

Piet KANNEMEYER

SOUTH AFRICAN 1927-1995

Yachts in a Harbour

signed
oil on board
37 by 52cm

R7 000 – 10 000

419

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Boats in a Harbour

signed and inscribed 'Monotype'
in the margin
monotype
image size: 22 by 32cm

R8 000 – 10 000

420

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Seychelles

signed, inscribed with the title and
'Trimaran "Papillon", Anonyme Island
Tuesday 2 May 1972'
pen and ink
20 by 29,5cm

R10 000 – 15 000

421

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Le Chaland

signed, dated 28 April 1972, inscribed
with the title, 'Mahebourg Mauritius'
and 'Casuarina trees'
pen and ink
45 by 37cm

R15 000 – 20 000

422

Alexander Cecil PODLASHUC

SOUTH AFRICAN 1930-2009

Construction

signed
oil on board
60 by 90cm

R20 000 – 30 000

423

Welcome Mandla KOBOKA

SOUTH AFRICAN 1941-1999

Road Workers

signed and dated 73
oil on board
47,5 by 60cm

R30 000 – 50 000



424



425



426

424

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Making Tea

signed

gouache and pencil on card laid down
on board

60 by 39cm

R10 000 – 15 000

425

Carl Walter MEYER

SOUTH AFRICAN 1965

*Still Life with Yellow Teapot and
Ink Bottle*

signed with the artist's initials and
dated 2000

oil on canvas

38,5 by 48,5cm

R15 000 – 20 000

426

Conrad Nagel Doman THEYS

SOUTH AFRICAN 1940

Chinese Ginger Jar

signed and dated 1996; signed, dated
and inscribed with the title on the
reverse

pastel on paper

25,5 by 30,5cm

R15 000 – 20 000

427

Christo COETZEE

SOUTH AFRICAN 1929-2001

Head

signed, dated 93-27, and inscribed
"Head Series" in pencil
mixed media
63 by 50cm

R8 000 – 10 000

428

Christo COETZEE

SOUTH AFRICAN 1929-2001

Still Life with Egg

signed
oil on canvas laid down on board
21,5 by 16,5cm

R15 000 – 20 000

429

Douglas Owen PORTWAY

SOUTH AFRICAN 1922-1993

Abstract

inscribed on the reverse with the
artist's name
mixed media on board
31,5 by 18,5cm

R8 000 – 10 000

428



430



431



430

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Abstract

signed and dated 1964
bronze relief
18,5 by 21cm

R15 000 – 20 000

cf. Slipcase for Villa at 90, Nel, K, Burroughs,
E & Von Maltitz, A (eds.), published by Jonathan
Ball and Shelf Publishing, Johannesburg, 2005

431

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Sleeping Dog

signed
mixed media on paper
36 by 52cm

R15 000 – 20 000

432

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

From Andy's July "Interview"

signed, dated July 19 1976 and inscribed with the title, further inscribed with anecdotal descriptions within the composition
gouache on paper
32,5 by 50cm

R15 000 – 20 000

433

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Man Alive

signed and numbered 1/25 in pencil in the margin
silkscreen in colour
sheet size: 43,5 by 63cm

R10 000 – 15 000

cf. Karin Skawran and Michael Macnamara (eds.), *Walter Battiss*, AD Donker, Johannesburg, 1985, page 87, where another example is illustrated in colour.

434

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Something like an Elephant

signed and numbered 19/25 in pencil in the margin, inscribed with the title in pen in the margin
silkscreen in colour
sheet size: 64 by 45cm

R12 000 – 16 000

435

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Innocuous and Useless Objects

signed, numbered 'Proof 1/2' and inscribed with the title in pencil in the margin
silkscreen in colour
sheet size: 64 by 45cm

R12 000 – 16 000

436

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Horse and Butterfly

signed and numbered 17/25 in pencil in the margin
silkscreen in colour
sheet size: 45 by 64cm

R12 000 – 16 000

LITERATURE

Karin Skawran (intro), *Walter Battiss: Gentle Anarchist*, Standard Bank Gallery, Johannesburg, 2005, page 155 where a similar example is illustrated. Karin Skawran & Michael Macnamara (eds.), *Walter Battiss*, AD Donker, Johannesburg, 1985, page 81, figure 33, where a similar example is illustrated.



433



434



435



436



438



439



441

437

Walter Whall BATISS

SOUTH AFRICAN 1906-1982

Child under the lightning; Thorn trees, spider webs, frost, two
each signed and inscribed with the titles
in pencil in the mount
silkscreen in colours
image size: each approximately
16 by 22cm (2)

R4 000 – 6 000

438

Cecily SASH

SOUTH AFRICAN 1924

Girl with a Bowl of Oranges
signed and dated 48
oil on panel
34,5 by 28,5cm

R10 000 – 15 000

439

Judith MASON

SOUTH AFRICAN 1938

From the Picture's Point of View
signed, dated 87, and inscribed with
the title; inscribed with the title on
the reverse
oil on board
119 by 117,5cm

R20 000 – 30 000

PROVENANCE

Acquired from the Detainees' Parents
Support Committee Exhibition, *Detention
Without Trial: 100 Artists Protest*, Market
Theatre Gallery, Johannesburg, 31
January to 5 March 1988

440

Judith MASON

SOUTH AFRICAN 1938

Self Portrait
signed
oil on board
120 by 79cm

R30 000 – 50 000

441

**Hennie (Hendrik Christiaan)
NIEMANN**

SOUTH AFRICAN 1941

Resting Among the Flowers
signed and dated 97; inscribed with the
title on the reverse
oil on cardboard
22 by 20,5cm

R8 000 – 10 000



442

442

Helmut STARCKE

SOUTH AFRICAN 1935

Clumsy Angel (4)

signed and dated '97; signed, dated,
inscribed with the title and medium

on the reverse

acrylic on canvas

119 by 99cm

R40 000 – 60 000



443

443

Simon Patrick STONE

SOUTH AFRICAN 1952

Untitled

signed

oil on canvas

112 by 87,5cm

R30 000 – 50 000

444

Norman Clive CATHERINE

SOUTH AFRICAN 1949

Toll

signed, dated 85 and inscribed
with the title

oil on canvas

41 by 50,5cm

R25 000 – 35 000



444



446



447



448

445

Gerhard BATHA

SOUTH AFRICAN 1937

Still Life with Flowers

signed; inscribed on the reverse "To Peter, My friend and neighbour, Regards Gerhard, 27-2-2001, painted in 1997"

oil on canvas

67 by 58cm

R18 000 – 24 000

447

Michael Francis PETTIT

SOUTH AFRICAN 1950

Leafy Tree

signed; signed, dated 12-16 November 1995 ... 4 April 96, inscribed with the title and the artist's details on the reverse

oil on canvas

50 by 50cm

R20 000 – 30 000

448

Andrew Clement VERSTER

SOUTH AFRICAN 1937

Morning Light

signed and dated 85

oil on canvas

73,5 by 98,5cm

R15 000 – 20 000

446

Johann LOUW

SOUTH AFRICAN 1965

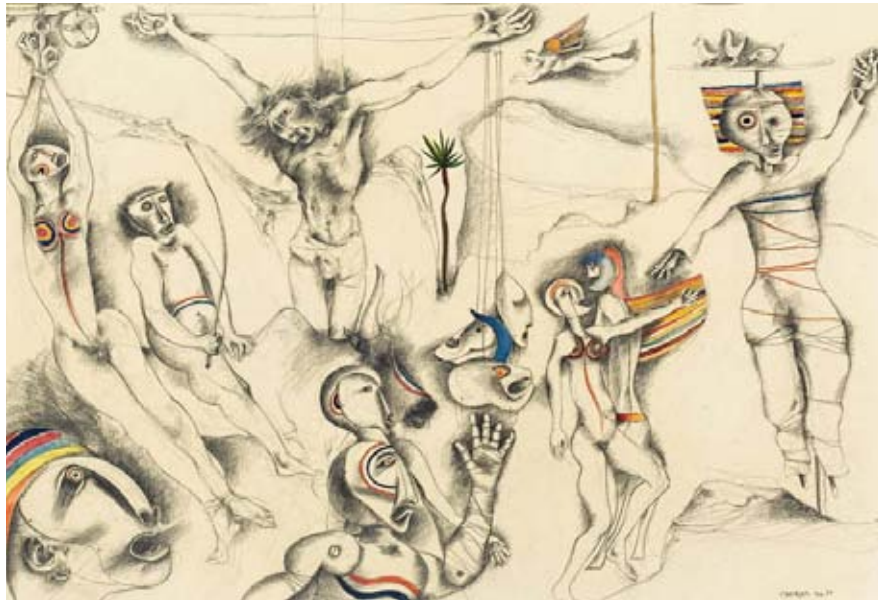
Sutherland

signed with the artist's initials

oil on canvas

81 by 120cm

R20 000 – 30 000



449

449

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Robben Island series

signed and dated Dec. 87; inscribed with the artist's name and address on the reverse
pencil and watercolour
57 by 83cm

R30 000 – 50 000

PROVENANCE

Acquired from the Detainees' Parents Support Committee exhibition, *Detention Without Trial: 100 Artists Protest*, Market Theatre Gallery, Johannesburg, 31 January to 5 March 1988

cf. Frieda Harmsen, *Cecil Skotnes*, South African National Gallery, 1996, page 239, where a comparable work from the Collection of the South African National Gallery is illustrated.

450

Pippa Ann SKOTNES

SOUTH AFRICAN 1957

Sound From The Thinking Strings

A visual, literary, archaeological and historical interpretation of the final years of /Xam life

Three original colour etchings and seventeen original monochrome etchings, each signed and numbered 1/50 in pencil in the margin

Translations from the Bleek and Lloyd collection of interviews with //KABBO, /HAN≠KASSO and DIA!KWAIN by Stephen Watson

Essays by John Parkington and Nigel Penn

Foreword by Stephen Jay Gould

Printed by Omega Art

Published by Axeage Private Press, Cape Town, 1991

in original linen slip cover

39 by 33cm

R30 000 – 40 000

PROVENANCE

A gift from the artist to the current owner

451

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Forswearing Bad Company, from the Industry and Idleness series

dated 1986 and inscribed with the title in the plate; signed, dated '87 and numbered 22/30 in pencil in the margin, and embossed with the Goodman Gallery stamp
hard ground etching, aquatint and drypoint

image size: 29,5 by 25cm

R18 000 – 24 000

LITERATURE

William Kentrige Prints, David Krut Publishing, Johannesburg, 2006, page 30, illustrated

Warren Siebrits, *States of Emergence: South Africa 1960-1990*, Warren Siebrits Modern and Contemporary Art, Johannesburg, 2002, illustrated

NOTES

"I worked on a series of prints based on William Hogarth's work [...] *Industry and Idleness*, this time set in Johannesburg. Hogarth's moral fable shows the industrious apprentice marrying his boss's daughter and ending up as Lord Mayor of London, whilst the idle apprentice falls prey to vice (he gambles in the churchyard) and ends up hanged at Tyburn. In the South Africa of the 1980s this moral equivalent did not seem to hold, and my series shows the industrious man still doomed by circumstances beyond him – in this case his class and his race while someone in a different position, of different colour and privilege, ends up wealthy and successful despite his idleness [...]" *William Kentrige Prints*, David Krut Publishing, Johannesburg, 2006, page 30



451



452

452

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Pap & Fish

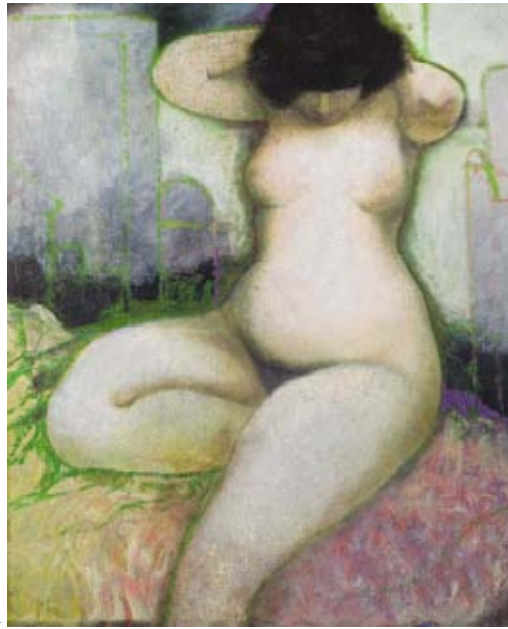
signed and numbered 4/13 in pencil
in the margin

lithograph
image size: 21 by 30cm

R15 000 – 20 000



453



454



455

453

Meyer URANOVSKY

SOUTH AFRICAN 1939

Nude

signed and dated 1987; signed on
the reverse
oil on canvas
120 by 86cm

R15 000 – 20 000

454

Douglas Owen PORTWAY

SOUTH AFRICAN 1922-1993

Seated Nude

signed and dated 84
oil on canvas
121 by 101cm

R40 000 – 60 000

455

Hylton NEL

SOUTH AFRICAN 1941

Cat and Kitten

impressed with the artist's initials,
signed, dated 21-9-93 and inscribed
'Bethulie'
glazed earthenware
height: 24cm

R8 000 – 12 000



456



457

456

**Nel (Petronella Margaretha)
ERASMUS**

SOUTH AFRICAN 1928

Throes

1981/1982

signed

acrylic on canvas

88,5 by 58,5cm

R8 000 – 10 000

LITERATURE

Maralize van Zyl (ed.), *Nel Erasmus*, SMAC Art Publishing, Stellenbosch, 2011, page 108, illustrated in colour (image inverted)

NOTES

"Throes (1982) again suggests some kind of internal chaos or excess. The quick, brightly coloured lines of this portrait reveal, after some scrutiny, a mouth, a nose, what may be eyes; a person (who may be male or female) crashing on waves of emotion."

Linda Stupart, 'The Life of Forms/The Forms of Life,' in Maralize van Zyl (ed.), *Nel Erasmus*, page 108

457

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

Figures with Birds and Trees

signed and dated 84

mixed media on paper

60,5 by 91cm

R40 000 – 60 000

458

Carl Walter MEYER

SOUTH AFRICAN 1965

Clouds

signed and dated 99

oil on canvas

40 by 50cm

R18 000 – 24 000

459

Matthew HINDLEY

SOUTH AFRICAN 1974

Bromance

oil on canvas, unframed

108 by 130cm

R20 000 – 30 000

EXHIBITED

Matthew Hindley, *Blackout*, iArt,
22 October to 4 November, 2009

LITERATURE

Melvyn Minnaar, 'Dramatic storyteller
uses the medium of paint', *The
Cape Times*, 14 September 2009,
page 9. See also <http://www.iart.co.za/news/2009/09/14/dramatic-storyteller-uses-the-medium-of-paint/>

460

Colbert MASHILE

SOUTH AFRICAN 1972

Free Ride

signed and dated 08; inscribed with
the title on the reverse

oil and oil pastel on canvas

80 by 120cm

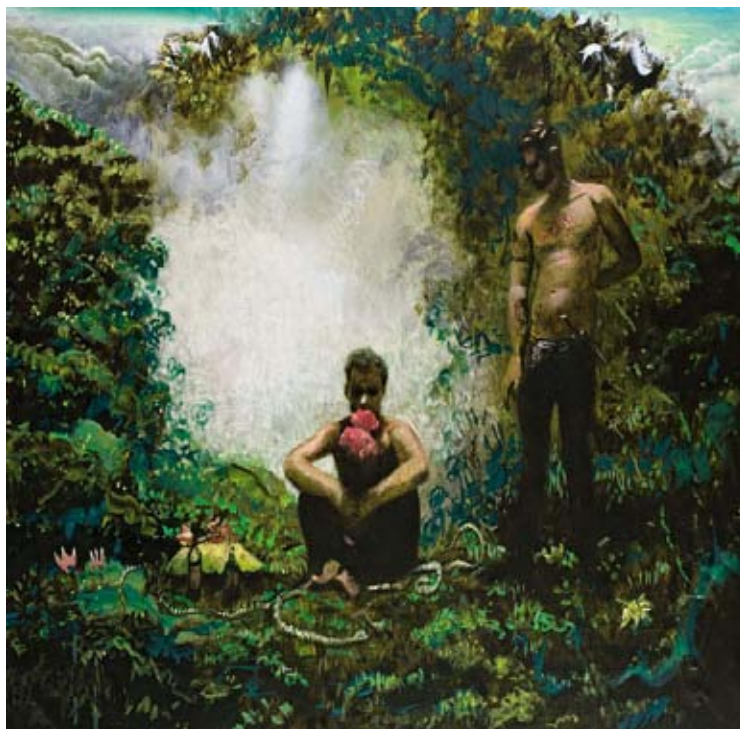
R12 000 – 16 000

LITERATURE

Virginia MacKenny and Alex Emsley,
Colbert Mashile: Kgwe-kgwe, iArt
Gallery, Cape Town, 2008, page 42-43,
illustrated in colour



458



459

461

Matthew HINDLEY

SOUTH AFRICAN 1974

Human Nature

2006

oil on canvas

100 by 100cm

R20 000 – 30 000

462

Jan VERMEIREN

SOUTH AFRICAN 1949

Two Figures and a Bird

signed

oil on canvas

64,5 by 54,5cm

R20 000 – 30 000

463

Jan VERMEIREN

SOUTH AFRICAN 1949

Going to Parliament

signed

oil on canvas

89 by 69cm

R20 000 – 30 000

464

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Young Girl

signed

oil on paper

35 by 23,5cm

R3 000 – 5 000

465-470

No lots



461



462



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 4 February - 8pm

Evening Session Paintings

Lots 471-572

OPPOSITE

Lot 505 Wolf Kibel, *Houses with Red Roofs*

British and South African Art



471

471

Elisabeth Jean FRINK

BRITISH 1930-1993

Baboon

1976

signed and numbered 3/9

bronze

height: 20cm

R60 000 – 80 000

472

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Worcester Mountains

signed

oil on board

19,5 by 28,5cm

R70 000 – 90 000



472

473

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Goudini Woods

signed; inscribed with the title
on the reverse
oil on cardboard
29 by 24cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist and thence
by descent

474

**Jan Ernst Abraham
VOLSCHEK**

SOUTH AFRICAN 1853-1936

*Like the last streak of intense glory
on the horizon's brim, while night
o'er all the rest hangs chill and dim*
signed and dated 1894; signed, dated,
inscribed with the title, 'Class VIII' and
'Riversdale' on the reverse

oil on canvas
57 by 83cm

R70 000 – 90 000



473



474



475

475

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Extensive Cape Landscape

signed with the artist's initials

oil on canvas

34 by 44cm

R100 000 – 150 000

476

**Nita (Pauline Augusta
Wilhelmina) SPILHAUS**

SOUTH AFRICAN 1878-1967

Farmhouse in a Landscape

signed with the artist's monogram

oil on canvas

31,5 by 39,5cm

R30 000 – 50 000



476



477

477

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Brandvlei, Worcester

signed; inscribed with the artist's
name and title on the reverse
oil on canvas laid down on board
33,5 by 43cm

R60 000 – 80 000

478

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Springtide at Hermanus

signed
oil on cardboard
29,5 by 44cm

R60 000 – 80 000



478

479

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Cape Kitchen Interior

signed and dated '98

oil on canvas

41 by 56cm

R500 000 – 700 000

LITERATURE

Stephan Welz, *Art at Auction in South Africa*, AD Donker, Johannesburg, 1989, page 86, illustrated in colour



Cape Kitchen Interior is a delightful painting extolling the charms of simple domestic life in the Cape during the late nineteenth century. Its subject and style are derived from Dutch seventeenth-century genre paintings via the noted painter Franz von Lenbach, under whom Naudé studied in Munich from 1890 to 1894 and whose style was influenced by Rembrandt.

The composition revolves around a centrally placed woman, who appears lost in thought as she peels pumpkin pieces. At her feet chicks strut in and out of a basket. A child standing at the table nearby is perhaps helping her while a baby sleeps contentedly in the early Cape cradle beneath the table.

A Chinese export eighteenth-century jar stands on the table and the Cape wall-hanging shelf displays blue and white china and a double gourd vase. A glass

carafe stands beneath it and a typical brass chamber stick with its candle is placed before the window.

The implements of work are everywhere in evidence. A broom leans against the wall at the left alongside a large stoneware vessel. Through a darkened doorway, a woman attends to her pot on the fire. In front of her a man appears to be crushing mealies with a *stampkarring* and pestle. Against the rhythms of work, one can almost hear the concertina music played by the old man at the left. His dog snoozes faithfully at his feet and even the cat sits contentedly on a chair unthreatened by the dog.

The warm, mellow tones enhance the atmosphere of quiet industry and well-being. *On the Farm*, a comparable painting in terms of period, size and handling, was selected by Adele Naudé for the cover of her monograph on the artist published

by Struik in 1974. Such paintings provide valuable insights into the artist and his milieu.

Adele Naudé describes the artist as "one of the most humane and rounded beings I had ever been privileged to know".¹ Naudé and his wife, Julie, were both dedicated to community service, and devoted much of their time to youth development. She was a trained nurse who worked amongst the local farm workers and after whom a children's crèche was named. Her workroom contained a Braille press on which she prepared books for the blind. This painting and the knowledge it elicits are poignant reminders of the interdependence of human beings across racial and class boundaries.

1. Adele Naudé, *Hugo Naudé*, C. Struik Publishers, 1974, page 8.



480

Anton VAN WOUW

SOUTH AFRICAN 1862-1945

Miner with Hand Drill

signed, dated 1911 and inscribed
'Joh-Burg, S.A.' and 'Foundry - G. Massa
- Rome'

bronze

height: 60cm

R1 600 000 – 2 200 000

LITERATURE

AE Duffey, *Anton van Wouw: The
Smaller Works*, Protea Book House,
Pretoria, 2008, pages 89-92, illustrated,
with the title *The Hammer Worker*
J Ernst, *Anton van Wouw*, Corals
Publishers, Vanderbijlpark, 2006,
page 74, illustrated, with the title *Die
Hammerwerker*

Hans Fransen, *Three Centuries of South
African Art*, AD Donker, Johannesburg,
1982, pages 326 and 327, illustrated
AE Duffey, *Anton van Wouw 1862-1945
en die Van Wouwhuis*, University of
Pretoria, 1981, page 12

ML du Toit, *Suid-Afrikaanse
Kunstenaars, Deel 1, Anton van Wouw*,
Cape Town, 1933, plate number 13



Anton van Wouw's *Miner with a Hand Drill*, dated 1911, is a rare and remarkable example of his best sculpture. Few castings exist of this large bronze measuring 60 centimetres in height as, even in Van Wouw's lifetime, its price was exceptionally high, according to Professor Dr Alexander Duffey.¹ No other bronze by Van Wouw has excited so much interest at auction since Strauss & Co achieved R2 228 000 in March 2010 for the sculptor's *Bad News* cast at the G. Massa Foundry in Rome.

This bronze was also cast at the same foundry in Rome under the sculptor's close supervision. Another example of similar quality, cast at the Nisini Foundry in Rome, has been in the permanent collection of the Pretoria Art Museum since 1981. Connoisseurs recognise the dramatic differences between these bronzes cast by the best Italian craftsmen

and those local and posthumous casts of inferior quality.

Van Wouw's sculptural skill is apparent here in the accurate anatomical detail of the figure which was originally modelled in the nude. Its exquisite light brown patina and highly polished surface contrast with the surrounding roughly hewn rock face. Working with hand-held implements in the flickering light of a candle, the miner's determined effort in the most difficult conditions is convincingly captured by the sculptor and reflected in his taut musculature, concentrated gaze and the arc of his hammer arm that all focus attention on the primary task – to hit the hand drill. *Miner with a Hand Drill* provides a strong social statement on mining and labour in South Africa at the turn of the century.

1. AE Duffey, *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, page 89.



481

**Pieter Willem Frederick
WENNING**

SOUTH AFRICAN 1873-1921

*Washday, Malay Quarter,
Cape Town*

signed

oil on canvas

24,5 by 19,5cm

R300 000 – 400 000

PROVENANCE

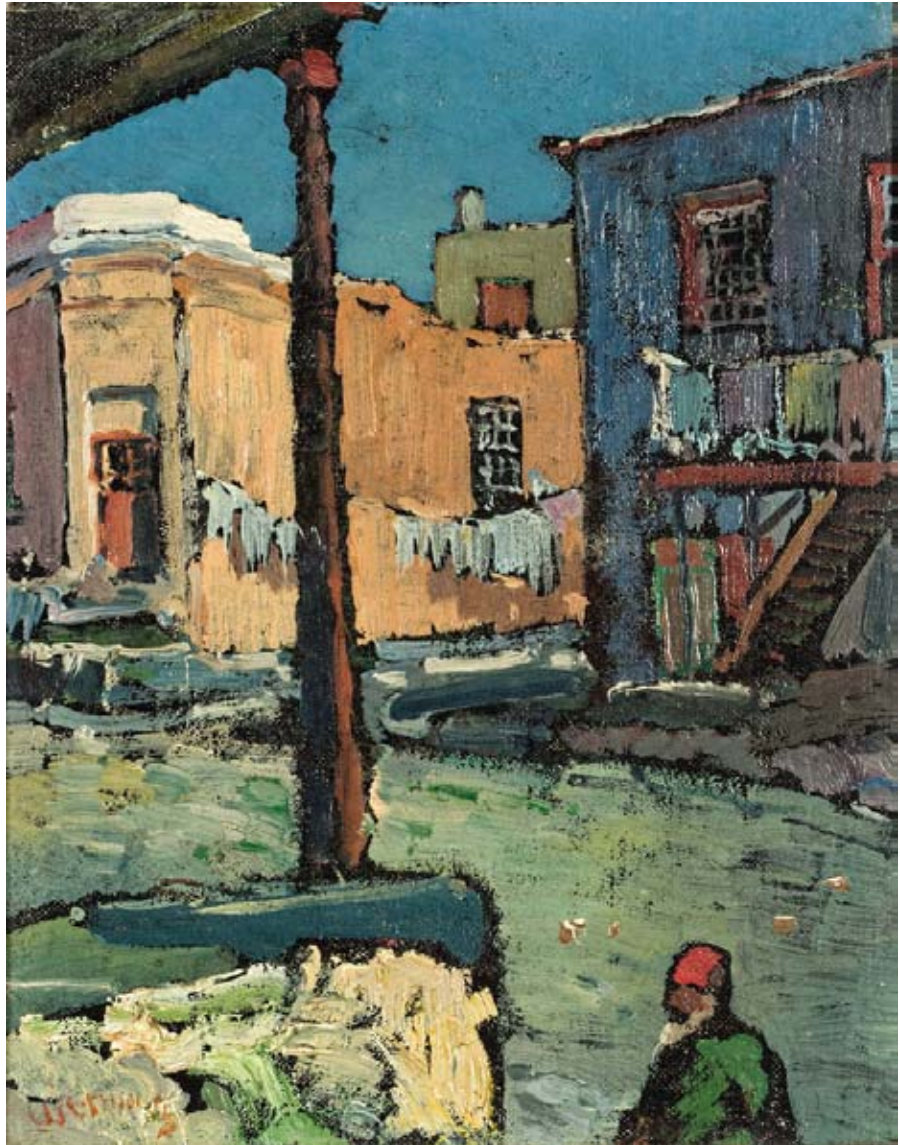
Mev HG Mackeurtan, Durban

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Kaapstad, 1973, page 116, plate 70

We know that Wenning painted this charming scene between 16th and 28th July 1917. In correspondence between the artist and DC Boonzaier dated 28 July 1917, the latter indicated that since Wenning had moved into his new room in the city twelve days previously, he had produced two small paintings of the Malay quarter of which this is one.¹

In *Washday, Malay Quarter, Cape Town* the old man with white beard, green robe and red fez in the foreground not only establishes the Islamic identity of the area but the colours with which he is portrayed are echoed in subtler variations throughout the painting. The Prussian blue, taupe and salmon façades are all enlivened by the use of a madder red to define the architectural details of doors, posts and window frames. The teal tones in the road and foreground wall



481

complement the deep red details. All are rendered with vigorous brushwork all the more astonishing for its ability to capture minute detail.

Working from a dark ground, large areas of light colour are applied without abutting, allowing the ground to show through and read as black lines or texture. Demarcated by black lines, the colours take on a bright, jewel-like quality resembling stained glass windows. Consequently this small gem of a painting is brought to life with animated detail and glowing colour, allowing it to punch way above its weight.

1. J du P Scholtz, DC Boonzaier en Pieter Wenning:
Verslag van 'n Vriendskap, Tafelberg, Kaapstad,
1973, pages 48-49.

482

**Pieter Willem Frederick
WENNING**

SOUTH AFRICAN 1873-1921

*Narrow Street, Malay Quarter,
Cape Town*

signed and dated 1917

oil on canvas

30 by 22cm

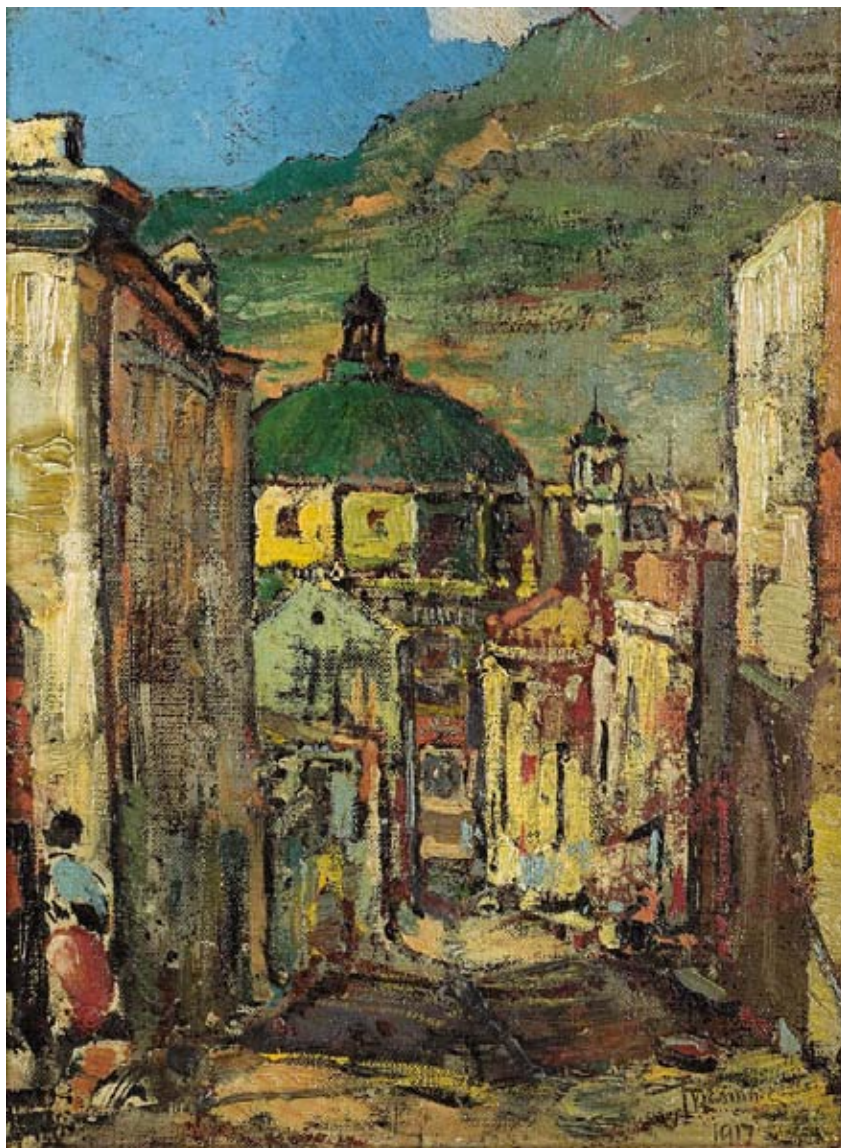
R250 000 – 350 000

PROVENANCE

Mev H.G. Mackeurtan, Durban

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter
Wenning: Verslag van 'n Vriendskap*,
Tafelberg, Kaapstad, 1973, page 117,
plate 71



482

483

**Strat (Harry Stratford)
CALDECOTT**

SOUTH AFRICAN 1886-1929

Sand Dunes, False Bay

inscribed with the title on the reverse
oil on board
38,5 by 45,5cm

R300 000 – 500 000

PROVENANCE

Mr Basil Trakman

EXHIBITED

South African National Gallery, *Strat Caldecott Retrospective*, 7 May to 15 June 1986, catalogue number 38
The Durban Art Museum, *Strat Caldecott*, 21 August 1986, catalogue number 8

William Humphreys Art Gallery,
Caldecott Exhibition, March 1987

LITERATURE

J du P Scholtz, *Strat Caldecott*, AA Balkema, Cape Town, 1970, page 73



In the opinion of brilliant art historian, Evelyn Cohen, "Strat Caldecott was possibly the only South African artist who absorbed both the vision and style of French art at source in Paris and brought it to bear, unmodified, undimmed on his rendering of the local landscape".¹

Caldecott forsook a legal career to study in Paris from 1912, initially at the Académie Julian and then at the Ecole des Beaux Arts under Gabriel Ferrier. With the outbreak of World War I he joined the British Army but returned to Paris from 1919 until 1923, where he relished the atmosphere of artistic independence and enjoyed encounters with artists such as Picasso.

As a devoted Francophile, he preferred to paint in an Impressionist style. *Sand Dunes, False Bay* depicts the sweep of the bay towards Simon's Town. The dappled light falling on the beach and the foreground sand dunes is captured with broken brushstrokes of pastel colours while darker, but no less dazzling tones, flicker in the shadows. The cool colours of the bright sky, the distant mountain range and the sea ensure a greater sense of depth while the warm tones and lively painterliness of the dunes gives them a palpable physicality inviting us to step into this unspoilt, spectacular beach.

1. Lucy Alexander, Emma Bedford, Evelyn Cohen, *Paris and South African Artists 1850 – 1965*, South African National Gallery, 1988, page 17.

484

**Strat (Harry Stratford)
CALDECOTT**

SOUTH AFRICAN 1886-1929

View of the Bay

inscribed with the artist's name and
title on a label on the reverse
ink and wash on paper
25 by 33cm

R8 000 – 10 000

PROVENANCE

Mr Basil Trakman

EXHIBITED

South African National Gallery, *Strat
Caldecott Retrospective*, 7 May to
15 June 1986
The Durban Art Museum, *Strat
Caldecott*, 21 August 1986, catalogue
number 68
William Humphrey's Art Gallery,
Caldecott Exhibition, March 1987,
catalogue number 56

485

Ethel Ruth PROWSE

SOUTH AFRICAN 1883-1967

The Bluff, Durban

signed with the artist's monogram;
inscribed with the artist's name, the
title and indistinctly dated 1913 on the
reverse
oil on panel
16,5 by 22,5cm

R25 000 – 30 000



484



485

486

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

A House in a Landscape

signed and dated 1926
casein on paper laid down on board
13 by 18,5cm

R80 000 – 120 000

487

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Tree Trunks

signed and dated '44
oil on canvas
45,5 by 60,5cm

R250 000 – 350 000

cf. JFW Grosskopf, *Hendrik Pierneef: Die Man en sy Werk*, JL van Schaik, Bpk., Pretoria, 1945, plate 13, where a drawing of the same subject is illustrated



486



487

488

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Hoëveld by Middelburg

signed and dated 1920

oil on board

49,5 by 59,5cm

R250 000 – 350 000

489

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Landscape with Dam

signed

oil on cardboard

29,5 by 45,5cm

R150 000 – 200 000

488



489



490

Irma STERN

SOUTH AFRICAN 1894-1966

Malay Girl

signed and dated 1938

oil on canvas

56 by 57,5cm

R10 000 000 – 15 000 000

PROVENANCE

The collection of Mrs U Hodson of Ely, Cambridgeshire, England
Sold: Sotheby South Africa (Pty) Ltd, Johannesburg, 11 October 1972, lot 53
Private Collection

Malay Girl is a superb painting, confirming Irma Stern's unparalleled stature as an artist. The South African auction world has seen no comparable portrait since Strauss & Co sold Stern's *Arab* in June 2012 for R17 267 000. Painted in 1938, *Malay Girl* contains all the elements of her finest works.

This is one of Stern's most compelling portraits, providing extraordinary insights into the curious life of a child. The girl looks directly at the viewer, engaging us in a way that is neither challenging nor retiring. She meets the viewer's gaze on equal terms and we are made aware that, despite her tender age, all the nascent intellect and complex emotions of the individual are already present. Rather than infantilising the child, the artist has provided a portrait of a thoughtful human being.

Stern makes imaginative use of warm, appealing colours like tangerine, mulberry and butter yellow. Apparently simple yet highly sophisticated compositional devices such as the bold colour blocking and the hair ribbon focus attention on the emotional heart of the painting – her large, captivating eyes. The maroon and lilac tones repeated in her patterned blouse, lips and hair ribbon tie these key elements together, contrasting dramatically with the striped orange backdrop that skilfully highlights the surprising colour of her eyes and her warm skin tones.

Such acute perception, the ability to convey a deep understanding of human nature and her superb mastery of the formal elements of art are powerful reminders of why Irma Stern's paintings are unique and highly sought-after.

Jessie Stein
1938



491

Irma STERN

SOUTH AFRICAN 1894-1966

Lady in a Blue Dress

signed and dated 1954

oil on cardboard

62 by 49,5cm

R1 500 000 – 2 000 000

PROVENANCE

A gift from the artist to the current owner's aunt, Mrs Siri Johnson, wife of Carl Ossian Johnson, one of the founders of Irvin and Johnson



492

Irma STERN

SOUTH AFRICAN 1894-1966

Kneeling Fruit Picker

signed and dated 1956

mixed media on paper

29 by 23,5cm

R90 000 – 120 000

493

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

At the Garda Lake

signed and dated '22

charcoal on cardboard

27,5 by 40,5

R5 000 – 7 000

PROVENANCE

Acquired from the artist by Mr Basil

Trakman, Cape Town

Private collection

EXHIBITED

South African National Gallery, *Prestige*

Retrospective Exhibition, Cape Town,

1969, catalogue number 140

LITERATURE

Dalene Marais, *Maggie Laubser: her*

paintings, drawings and graphics,

Perskor Publishers, Johannesburg and

Cape Town, 1994, page 130, catalogue

number 221, illustrated



492



493

494

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Portrait of a Girl with Geese

signed with the artist's initials
oil on cardboard
37 by 46cm

R1 500 000 – 2 000 000

PROVENANCE

Mrs B van der Riet, Brakpan, acquired from the exhibition at Stellenbosch, 1930

EXHIBITED

Federasie van Afrikaanse Kultuurverenigings, Stellenbosch, 1930, catalogue number 13

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 207, catalogue number 667, illustrated

Verzo: *Landscape*, (unfinished), appears in Dalene Marais, page 180, catalogue number 494, illustrated

Portrait of a Girl with Geese is one of the loveliest paintings by Maggie Laubser to have come onto the market in many years. Not only is it an excellent example of her early and much sought-after works but it has an impeccable provenance. It was acquired by Professor Pieter van Braam, Professor of Classics at Stellenbosch University, from the 1930 exhibition organised by the Federasie van Afrikaanse Kultuurverenigings in Stellenbosch and has been in the same family for several generations.

The placement of the girl's head to the left of centre, with her eyes looking to the right focuses our attention on the appealing child with her sweet features and directs us to the geese, creating an harmonious composition replete with the tranquillity and wholesomeness of the country life that Maggie so adored. Born on the farm, Bloublommetjieskloof, Laubser developed a deep love of nature and a respect for all living things which is clearly communicated in her finest paintings.

After living and working on Lake Garda in Italy for two years, she returned to South Africa in 1920 before taking up residence in Berlin for a further two years, where she came into contact with the German Expressionists. In 1924 she was back home, settling on the farm Oortmanspost, near Klipheuwel in the Malmesbury District. There she began to develop her distinctive pastoral themes, often including portraits of the labourers and their families, contextualised within their milieu. The best of these evidence the artist's empathy with her sitters. On the basis of its

style, including a strong composition and the refinement of form through the use of more shades of colour or tone scale and more substantial paint application, this painting is consistent with works produced around 1928.

Laubser described her approach to her subject in an article published in *Die Huisgenoot* in 1939:

"Ek bekyk dit noukeurig ... Dan het ek my indruk en is vry om te skilder. Ek moet vry wees om te skilder; ek voel my gebonde as ek gedurig die toneel moet aanskou – dan verloor ek my eie siening daarvan. Die skildery moet in die kunstenaar se binneste kom met bewustheid van kleure, figure en lyne. Ons noem dit geheue, maar dit is meer as geheue: dit is die beeld wat lewe in die eie bewussyn, verskillend vir elke mens, lewendig soos 'n voël, maar onbekend. Geen mens kan volgens vasgestelde reëls skilder nie; dis 'n genot van die hart, 'n persoonlike ontawking."¹

"I study it closely ... Then I have my impression and I'm free to paint. I must be free to paint; I feel bound if I have to repeatedly view the scene – then I lose my own vision of it. The painting must appear in the artist's innermost being with consciousness of colours, forms and lines. We call this memory, but it is more than memory: it is the image that lives in your own consciousness, different for every person, alive as a bird, but unknown. No person can paint according to rules; it is a joy of the heart, a personal awakening."²

1. Maggie Laubser, 'Waarom en hoe ek skilder', *Die Huisgenoot*, 18 Augustus, 1939.

2. Translated by the author.





495

495

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

A Country Lane, France

signed

ink and watercolour

44,5 by 59,5cm

R30 000 – 40 000



496

496

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

Tuscan Landscape

signed

pen and ink and wash

49,5 by 63,5cm

R25 000 – 35 000

497

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Still Life with Poppies

signed and indistinctly dated '20;
signed, dated '21 and inscribed
'Stellenbosch' on brown paper
on the reverse
oil on cardboard
33,5 by 39,5cm

R350 000 – 500 000

PROVENANCE

Purchased from artist/artist's
exhibition by Professor Pieter van
Braam, Stellenbosch; inherited by
Mrs B van der Riet, Brakpan

EXHIBITED

Rand Afrikaans University (RAU),
Johannesburg, 1975, catalogue
number 7

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 136, catalogue
number 260, illustrated



Still Life with Poppies, painted in 1920, is an exquisite example of Maggie Laubser's early works that rarely become available. It was purchased from the artist by Professor Pieter van Braam, Professor of Classics at Stellenbosch University, and has been in the same family for several generations. Laubser acknowledged the strong affinity she felt for Vincent van Gogh and his works: "I am very impressed with the work of the Hollander, Van Gogh. He was one of the most passionate painters who ever lived and the intensity of his vivid impressions can be compared with the image which

we perceive when a flash of lightning brightens the world for a moment."¹ Like the works of Van Gogh, *Still Life with Poppies* communicates the artist's inner vision through the simplification of form and intensified colour. The painting is animated with bold colour contrasts, strong faceted forms and playful reflections. Paintings of such superb quality and provenance, with documented exhibition histories and literature, rarely come to the market these days.

1. Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 33.

498

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of a Young Woman
in a Blue Dress*

signed and dated '20; signed and
dated 1920 on the reverse
oil on canvas laid down on cardboard
34 by 28cm

R150 000 – 250 000

PROVENANCE

Acquired from the artist ca. 1965 by
Mrs M E Pretorius, Bloemfontein, gift to
Mr D P Theron, Bloemfontein

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 142, catalogue
number 291, illustrated (with the title
*Portrait of a Woman with Head Scarf in
a Blue Dress*)



499

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of a Woman with a Yellow
Head Scarf*

signed and dated '50

oil on board

44 by 28,5cm

R250 000 – 350 000

PROVENANCE

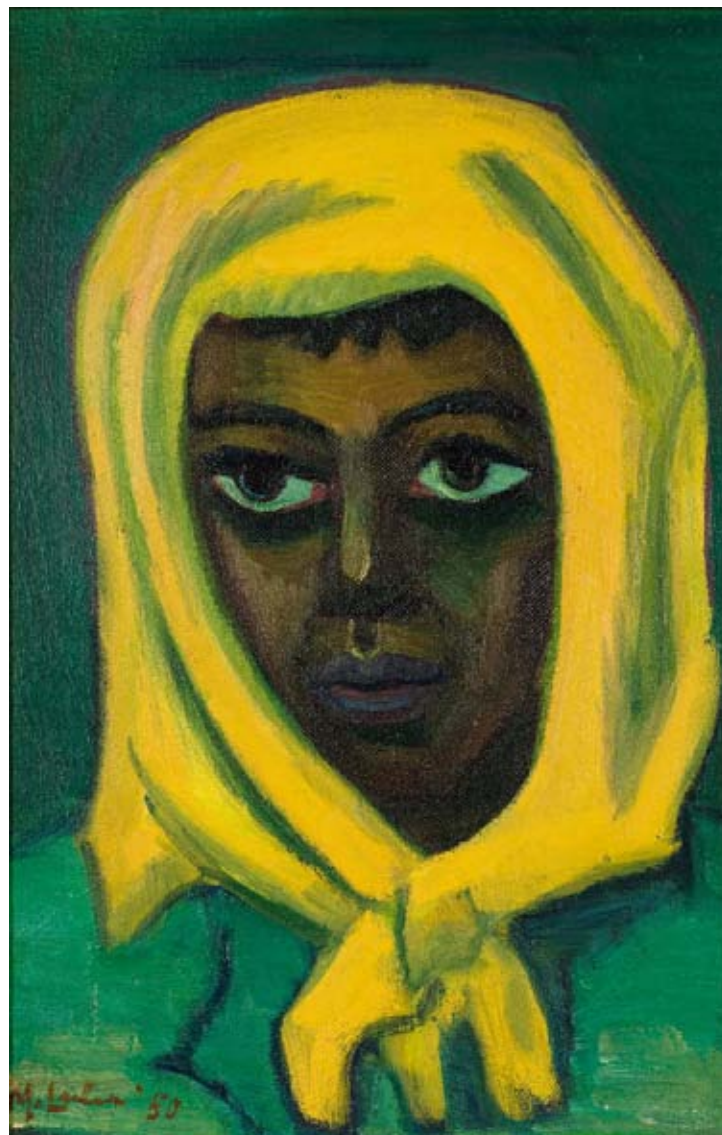
Mr and Mrs JLP Giliomee, Hoetspruit

Dr HK Silberberg, Tulbagh

Sanlam, Cape Town

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 232, catalogue
number 809, illustrated



500

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Wilma

signed and dated '66

oil on paper laid down on board
100 by 69,5cm

R300 000 – 400 000

EXHIBITED

Pieter Wenning Gallery, *Jean Welz Memorial Exhibition*, 1977

501

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Portrait of M.E.R.

signed and inscribed 'M.E.R.

SWELLENDAM 1967'

charcoal

70 by 50cm

R50 000 – 70 000

500



501



M.E.R. is the pseudonym of Maria Elizabeth Rothmann (1875-1975), teacher, welfare worker and Afrikaans writer.

In 1950 the University of Stellenbosch awarded her an honorary doctorate in social work; in 1951 the University of Cape Town an honorary doctorate in literature; and in 1973 the University of South Africa awarded her an honorary doctorate in literature. In 1953 the Suid-Afrikaanse Akademie vir Wetenskap en Kuns awarded her the Hertzog Prize for prose and in 1965 the Federasie van Afrikaanse Kultuurvereniginge (FAK) presented her with the medal of honour for national service; the first Afrikaans woman to receive this tribute.

This portrait was done in her 92nd year and is one of a series of portraits by Jean Welz of Hertzog Prize winners commissioned by the

Suid-Afrikaanse Akademie vir Wetenskap en Kuns.

In a letter dated 30 October 1971, addressed to the then owner of this portrait, Anna Neethling-Pohl, the celebrated actress and author, wrote: "Baie dankie tog dat ek gisteraand onder u gaste kon tel en van u geselligheid en gasvryheid kon geniet en veral 'n deel kon hê aan u kunsskatte. Weet u, ek het in ons land en deur ons kunstenaars al mooi, heerlik-grootse kunswerke gesien en bewonder maar iets soos daardie skildery van M.E.R. staan uit soos 'n baken in my hart. Ek is so bly dat u dit besit want in swaar dae moet dit altyd 'n bron van besieling bly. Vir my is daar iets misties-heiligs in daardie werk."¹

1. ElzaM iles, *The World of Jean Welz*, Stellenbosch 1997, page 86, 101 and 103 where another version is illustrated.

502

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Figure of a Woman with a Head Scarf, Seated

signed and dated 23; signed and dated '22 on the reverse
oil on cardboard

49 by 36,5cm

R120 000 – 160 000

PROVENANCE

Dr and Mrs F J Snijman, Stellenbosch

EXHIBITED

South African National Gallery, Cape Town, *Maggie Laubser Retrospective Exhibition*, 3 July - 2 September 1969, catalogue number 46

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 185, catalogue number 528, illustrated



502



503

503

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Woman (Portret van Mev Pretorius in 1945)

signed; signed and inscribed with the artist's address on the reverse

oil on cardboard

47,5 by 39cm

R60 000 – 80 000

PROVENANCE

Mrs M E Pretorius, Bloemfontein, and thence by descent

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 248, catalogue number 904, illustrated



504

504

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Extensive Landscape, recto; House, verso

oil on cardboard

28 by 34cm

R150 000 – 200 000



505

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Houses with Red Roofs

oil on canvas laid down on board
29,5 by 44,5cm

R300 000 – 400 000

PROVENANCE

Freda Kibel, the artist's wife

NOTES

Accompanied by a certificate of authenticity, signed by Joseph Wolpe, dated 2000.

This exceptional painting by one of South Africa's most sought-after artists is made all the more rare by the fact that Wolf Kibel's career was cut short in 1938 due to ill health. Like Pinker's *Castagniers*, which sold for R105 830 at Strauss & Co's October 2010 sale, this is a key work in South African art history and belongs in a major public or serious private collection.

Houses with Red Roofs evokes the paintings produced by Cézanne, Braque and Picasso in L'Estaque, in the south of France, which were to become the cornerstones of early Analytical Cubism. In these paintings, the landscape

and houses are treated alike as flat planes to be articulated across the canvas, the better to emphasise the flatness of the picture plane and art's independence from perceived reality.

While Kibel demonstrates his awareness of these proto-Cubist developments, his painting is infused with emotion that imbues the houses with life and conveys passion through the swirling movement of the trees. Such a seminal painting that so clearly demonstrates the impact of Modernism on South African art, re-confirms what connoisseurs know – that Wolf Kibel is a major artist.

506

Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Abstract (Two Basuto Women)

signed and dated 1962

oil on cardboard

39 by 32cm

R25 000 – 35 000

507

**Maurice Charles Louis VAN
ESSCHE**

SOUTH AFRICAN 1906-1977

Three Women in a Landscape

signed

oil on canvas

40 by 32cm

R60 000 – 80 000

508

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Figures in a Kraal

signed

oil on board

25,5 by 47cm

R70 000 – 90 000

509

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Harlequin

signed

oil on board

48 by 26,5cm

R50 000 – 70 000



507



508

510

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

Figures in a Landscape

signed

oil on canvas

75 by 100cm

R1 600 000 – 2 200 000

Walter Battiss is increasingly garnering positive critical acclaim as South Africans become aware of the extent of his practise and influence.

While he mastered many media from print-making to performance, his paintings are generally of a modest scale. So it is perhaps not surprising that his large painting, *Bathers*, sold for a record R1 336 800 at Strauss & Co's March 2010 auction. More recently, *African Figures* broke all auction records for this artist when it sold for a deserved R2 562 200 at Strauss & Co's Johannesburg sale in November 2012.

Figures in a Landscape is comparable in size and treatment to *Bathers*. Both display the technical skill and sensual subject matter that have made him one of the most sought-after artists at auction today. Across a painterly surface of warm tones flecked with white are gathered serried rows of African people busy with their daily activities of carrying, collecting, cooking and chatting. The even distribution of figures across the picture plane owes much to Battiss's pioneering research into San rock art paintings.





511

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Greece 1966

Sketch book of 14 drawings, each signed and inscribed with titles pen and ink
sheet size: 35 by 43,5cm

R70 000 – 100 000



512

512

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Village Life

signed
oil on canvas
29,5 by 39,5cm

R200 000 – 300 000

PROVENANCE

Edgar Bold, and thence by descent



513

513

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Embrace

signed, dated 1950 and inscribed
'To Herman, who understands'
oil on canvas
46 by 36cm

R80 000 – 120 000

514

Alexis PRELLER

SOUTH AFRICAN 1911-1975

Building with Figures and Trees

signed and dated '36

oil on board

60 by 70cm

R300 000 – 400 000

515

Alexis PRELLER

SOUTH AFRICAN 1911-1975

Nude

signed and dated '48

oil on canvas laid down on board

37,5 by 50cm

R150 000 – 200 000

EXHIBITED

Michael Stevenson & Deon Viljoen,

South African Paintings 1780-1980,

Irma Stern Museum, Cape Town,

February 2000, catalogue page 19,

illustrated in colour



514



515

516

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

*Port Elizabeth Street Scene -
Political Unrest*

oil on board
49 by 65,5cm

R150 000 – 200 000



516

517

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

The Hawker

signed and dated 74; inscribed with
the title and dated 1974 on the reverse
oil on canvasboard
39 by 49cm

R120 000 – 160 000



517

518

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

*Portrait of the Barman from
Fourways, Port Elizabeth*

signed and dated 76
oil on board
56,5 by 47cm

R60 000 – 90 000



519



520

519

Gerard SEKOTO

SOUTH AFRICAN 1913-1993

Senegalese Women and Child

signed

oil on canvas

40 by 32cm

R80 000 – 120 000

520

Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Three Men

signed and dated 68

oil on board

73,5 by 51,5cm

R80 000 – 120 000



521



523

521

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Interior

signed; inscribed with the title
on the reverse

oil on canvas
56,5 by 65,5cm

R140 000 – 180 000

522

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Three Women

signed and dated 1963
oil on board
73 by 54,5cm

R100 000 – 150 000

523

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Still Life of Flowers

signed and dated 1965
oil on canvas
60,5 by 50cm

R80 000 – 120 000



524

524

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Interior with Piano and Mirrors

signed and dated 1969; inscribed with the artist's name and title in both English and Afrikaans on the reverse

oil and charcoal on cardboard

40 by 30cm

R15 000 – 20 000



525

525

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

The Red Chair

oil on canvas

39,5 by 29,5cm

R8 000 – 10 000



526

526

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Copper and Delft

signed; signed and inscribed with
the title on the reverse
oil on canvas laid down on board
75 by 90cm

R100 000 – 150 000

527

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Picking Flowers

signed
oil on canvas laid down on board
95 by 121cm

R200 000 – 300 000



527

528

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

A View of the Bo-Kaap

signed and dated 1934

oil on board

29,5 by 37cm

R70 000 – 90 000

PROVENANCE

A gift from the artist to the current
owner's father

529

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

*View of Cape Town Docks with
The Old Power Station*

signed

oil on canvas

40 by 50cm

R30 000 – 50 000



528



529

530

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Autumn Trees

signed

oil on canvas

50,5 by 40cm

R50 000 – 70 000



530

531

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Cecilia Street after the Rain

signed and dated '78

oil on canvas laid down on board

49,5 by 75cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist and thence
by descent.



531

532

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Cape Cottages

signed

oil on canvas laid down on board

58 by 71,5cm

R60 000 – 80 000

533

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Walking in the Rain

signed

oil on board

39,5 by 49,5cm

R50 000 – 70 000

PROVENANCE

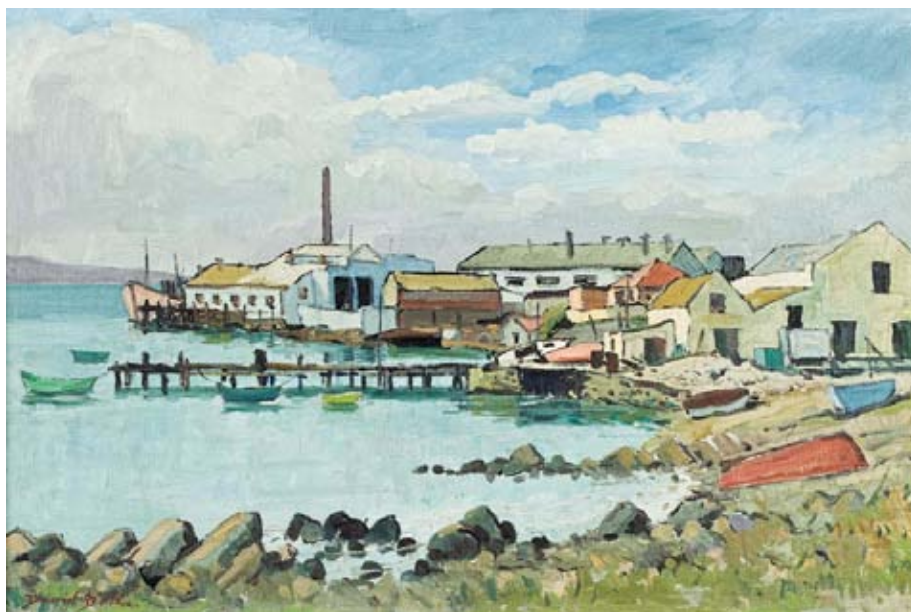
The reverse bears the following label:
'Geskenk aan Sy Edele, die Eerste
Minister, dr. B. J. Vorster en mev.
Vorster, tydens hul besoek aan Umtata.
Van Leerlinge, Hoërskool Transkei,
Umtata High School, Holy Cross
Convent. 20 April 1967.'



532



533



534

534

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Saldanha Bay

signed; signed, dated '64, inscribed
with the artist's name and title in
pencil on the reverse

oil on board

50 by 75cm

R70 000 – 90 000

535

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

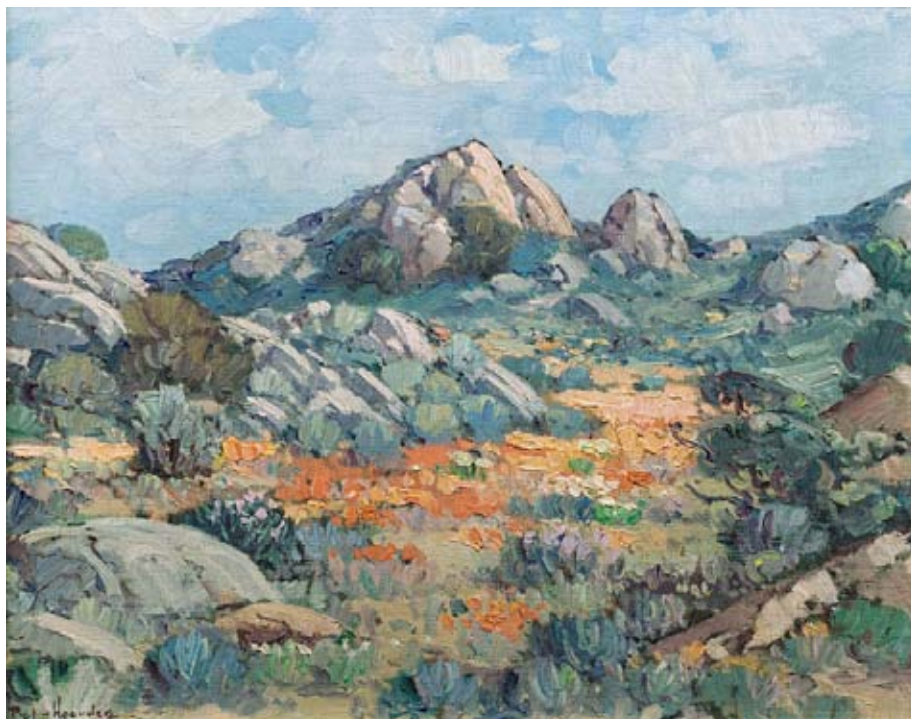
Spring Landscape

signed

oil on canvas laid down on board

34 by 43cm

R70 000 – 90 000



535



536

536

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Side Entrance, Kleinplasia, Worcester

signed and indistinctly dated 64;
inscribed with the artist's name and
title on a label on the reverse

oil on board
26 by 37,5cm

R40 000 – 60 000

537

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Cottages by a Stream

signed
oil on board
34 by 44cm

R20 000 – 30 000



537



538

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Window on District Six

signed

oil and found objects on canvas

76,5 by 76,5cm

R400 000 – 600 000



539

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Locquats

signed; signed and inscribed with the title on the reverse

oil on canvas

60 by 50cm

R300 000 – 400 000

540

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Nude Under a Bridge

signed; inscribed with the title
on a label on the reverse
oil on board
83 by 56cm

R200 000 – 300 000

541

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Two Nudes

signed
charcoal on paper
26 by 30cm

R6 000 – 8 000



540



542

542

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

The Breakfast Table

signed and dated 1951

oil on canvas

49 by 59,5cm

R50 000 – 70 000



543

543

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Night Light

signed and dated 1951

oil on hessian laid down on board

63,5 by 52cm

R40 000 – 60 000

544

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

At the Drawing Board

signed, dated 2002/3, inscribed with
the title, the artist's name and the
medium on the reverse

oil over graphite on canvas
80 by 70cm

R200 000 – 300 000



545

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Various Encounters

signed, dated 2006, inscribed with
the title and the artist's name on the
reverse

oil on canvas

60 by 60cm

R150 000 – 200 000



545

546

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

The Hand of God

signed, dated 1990/1, inscribed with
the artist's name and title on the
reverse

oil on canvas

60 by 90cm

R140 000 – 180 000



546

547

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Figure

signed; inscribed with the artist's name, the title and 1971 on the reverse
carved, painted and incised wood panel

61 by 45,5cm

R150 000 – 200 000

EXHIBITED

Irma Stern Museum, *Cecil Skotnes Selected Retrospective Exhibition*, Cape Town, 1984

548

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Two Figures

signed
carved, painted and incised wood panel

61 by 45cm

R70 000 – 100 000



547

549

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Cat

1960

signed in pencil in the margin and
impressed with the Fred Schimmel

Studio stamp

screenprint in colour

image size: 40,5 by 71,5cm

R8 000 – 10 000

LITERATURE

Frieda Harmsen (ed.), *Cecil Skotnes*,
South African National Gallery, Cape
Town, 1996, page 84, figure 3.1, where
a woodcut of the same subject is
illustrated:

In Pippa Skotnes' monograph on her
father's work titled *At the Cutting Edge:
Cecil Skotnes as Printmaker* she talks
about the origins of *Cat*, "The image
I remember most clearly from my early
childhood ... was a large cat, roughly
cut in wood and printed by hand ...
It was apparently a portrait of a friend's
one-eyed cat which hunted for its
dinner and gave its name to my own,
more gentle pet, Kotchka."

Elza Miles, *Polly Street: The Story
of an Art Centre*, The Ampersand
Foundation, 2004, page 106, figure
125, where a woodcut of the same
subject is illustrated:

"There was lively motivation in the
Art Centre. Durant Sihlali recalls that a
casual drawing of a stalking cat by one
of the students inspired Cecil Skotnes'
woodcut *Cat* (1960)."



548



549



550



551

550

Erik (Frederik Bester Howard) LAUBSCHER

SOUTH AFRICAN 1927-

Still Life with Ripe Mangoes

signed and dated '04

oil on canvas

65,5 by 65,5cm

R180 000 – 240 000

EXHIBITED

Johans Borman Fine Art Gallery, Cape Town, 23 November -
8 December 2004

551

Erik (Frederik Bester Howard) LAUBSCHER

SOUTH AFRICAN 1927-

Still Life with White Bottles

signed and dated '04; signed, dated 2004, inscribed with the title
and the artist's address on the reverse

oil on canvas

50 by 60,5cm

R150 000 – 200 000

EXHIBITED

Johans Borman Fine Art Gallery, Cape Town, 23 November -
8 December 2004

552

**Erik (Frederik Bester Howard)
LAUBSCHER**

SOUTH AFRICAN 1927-

Landscape at Sunset

signed and dated 66

oil on board

60 by 121cm

R150 000 – 200 000

553

**Erik (Frederik Bester Howard)
LAUBSCHER**

SOUTH AFRICAN 1927-

*Winter South East Cloud over
Table Bay*

signed and dated '06; signed, dated
2006, inscribed with the title and the
artist's address on the reverse

oil on canvas

74 by 117cm

R100 000 – 150 000

552



553



554

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-

Still Life with Apples and Jug

signed and dated 52

oil on canvas

22 by 27cm

R50 000 – 70 000



554

555

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-

The Hostess

signed, dated 53 and inscribed with

the title; inscribed with the title on

the reverse

charcoal

87 by 57,5cm

R50 000 – 70 000



555



556



557

556

Christo COETZEE

SOUTH AFRICAN 1929-2001

Portrait of a Lady

signed

oil and enamel on board

122,5 by 122cm

R90 000 – 120 000

557

Christo COETZEE

SOUTH AFRICAN 1929-2001

Flowers and Profiles

signed and dated 93; signed, dated and
inscribed with the title on the reverse

oil and enamel on board

121,5 by 121cm

R70 000 – 120 000

558

Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Africana, in two parts

1990

signed

oil, collage and found object on board

107 by 75cm and 21 by 45cm (2)

R50 000 – 70 000

PROVENANCE

Professor and Mrs FF Odendal

EXHIBITED

Goodman Gallery, *History Paintings*, 1990

Africana is related in content and structure to two important works also created in 1990 and now in major public collections. The Johannesburg Art Gallery's *Exhibit: Ex Africa*, a Victorian apron with collage in a 'black box' frame, like *Africana*, combines historically freighted found objects with representations of colonial history in the making. The Standard Bank's *Always something new out of Africa* is similar in structure in that it combines two parts, one placed above the other. The fact that it was selected for the invitation to the exhibition, *The Art of Banking: celebrating through collections*, indicates the high regard in which the artist and her works from this period are held.

All three form part of the body of work entitled *History Paintings*. *Africana* draws on textbook images of Boer War history, including human beings, elements of landscape, ox wagons and weapons, some isolated and others repeated. Several collage elements are pasted on cardboard and overlaid to create shallow relief. All are piled high into a bell shape.

Amongst the artist's many concerns is a deep interest in the roles and representations of women throughout history. Images of women are interwoven throughout, adding to the dense narrative. Within the lower image the collaged background is created from an engraving of an old map of Africa, counter posed with a globe and a woman extending her arms, directing attention to what appears to be a gunpowder horn. According to the artist, she was informed on purchase that it was sourced from a Boer prisoner of war camp.¹

Not only is this a powerful meditation on South African history but through its form, a reflection on the transmission and reception of ideas around nation and culture. Recognising her stature as one of South Africa's leading contemporary artists and a celebrated lecturer, a major retrospective exhibition is being planned by Iziko South African National Gallery.

1. Information supplied by the artist in an email to Emma Bedford, dated 17 November 2012.



559

Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Fida Humana Fortis

signed and dated '90
oil and assemblage on cardboard
18,5 by 27cm

R20 000 – 30 000

560

Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Imaging

1989
signed
pastel on paper
76,5 by 56cm

R40 000 – 60 000



560

Penny Siopis started working with oil pastels during her sojourn in Paris in 1986 as winner of the Volkskas Atelier Award. These works featured in an exhibition entitled *Pictures within Pictures* at Goodman Gallery in 1987. *Imaging* developed out of this show. The drawing reflects her interest in representations of women in art and history and her attempts to re-inscribe these representations with contemporary significance. The subject here is a young black girl, who is also the reference for the figure in *Piling Wreckage upon Wreckage*, a major painting in the permanent collection of Iziko South African National Gallery that has featured on important local and international exhibitions.

Evoking art historical precedents from *The*

Arnolfini Wedding by Jan van Eyck to Picasso's *Girl before a Mirror* as well as a host of still life paintings, *Imaging* also draws on specific sources. The image fragment in the mirror is taken from Anthony van Dyck's *Princess Henrietta attended by a Page*, in which the aristocratic royal lays her elegant white hand on the shoulder of a black page. Siopis explores ideas of the mirror and self-reflection in relation to conceptions of tradition and culture, wealth and excess. A gilt-framed mirror is held up to reflect the key players in this domestic space crowded with objects such as a Venus de Milo, Wedgwood, silver candlesticks and jewelled boxes, to raise questions about relationships of power as well as notions of self, identity and knowledge.

561

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

General

1993-8

signed

engraving on Vélin d'Arches Blanc 300gsm paper,
printed by Jack Shirreff and Andrew Smith, 107

Workshop, South West England

from an edition of 35

120 by 80cm

R280 000 – 380 000

EXHIBITED

cf. The Museum of Modern Art, New York, *Impressions from South Africa 1965 to Now*, 23 March - 14 August 2011, where another work from the same edition was exhibited

cf. The Museum of Modern Art, New York, *William Kentridge: Five Themes*, 24 February - 17 May 2010, where another work from the same edition was exhibited

LITERATURE

cf. *William Kentridge Prints*, David Krut Publishing, Johannesburg and Grinnell College, Iowa, 2006, pages 48 and 49, where similar works are illustrated

cf. Judith B. Hecker, *Impressions from South Africa 1965 to Now*, The Museum of Modern Art, New York, 2011, page 43, where another work from the same edition is illustrated

Kentridge made *General* at a time of escalating violence, a year before South Africa's first democratic election, in which a newly freed Nelson Mandela was elected president.

Excerpt from MoMA exhibition label for *Impressions from South Africa 1965 to Now*, 2011

The vigorous line work here was printed from a rigid polycarbonate sheet the artist incised using an electric engraver. Kentridge made several experimental impressions ... creating vivid coloration uncharacteristic of his work overall.

Excerpt from MoMA exhibition label for *William Kentridge: Five Themes*, 2010

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A7919&page_number=12&template_id=1&sort_order=1



562

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Highveld Landscape

signed and dated 89
charcoal and pastel
56 by 55cm

R150 000 – 200 000

Parallels between William Kentridge's expressionism and that of Maggie Laubser, Irma Stern and Wolf Kibel have been drawn by leading international art historian and curator, Carolyn Christov-Bakargiev.¹ She also proposes that his works, grounded as they are in narrative, draw on the works of black artists such as Gerard Sekoto and Dumile Feni and traditions of oral story-telling in Africa.

Challenging the conventions of Arcadian landscapes, *Highveld Landscape* is populated with throngs of people as well as the detritus of mining and civil engineering, evidence of human agency and the passage of history on the landscape. Made in 1989, the year in which William Kentridge produced his first animated film entitled *Johannesburg, 2nd Greatest City after Paris*, the drawing evokes the central themes of the film in which property developer, Soho Eckstein and the naked dreamer, Felix Teitlebaum, fight for the hearts and mines of Johannesburg, as Christov-Bakargiev put it so acutely.²

1. Carolyn Christov-Bakargiev, *William Kentridge*, Société des Expositions du Palais des Beaux-Arts de Bruxelles, Brussels, 1998, page 26.

2. *Ibid.* Page 42.



563

Keith Savel ALEXANDER

SOUTH AFRICAN 1946-1998

Apocalypse

signed and dated 89

acrylic on canvas

151 by 91cm

R350 000 – 450 000

LITERATURE

David Robbins, *Keith Alexander:*

The Artist in Retrospect, Jonathan
Ball, Johannesburg, 2000, page 221,

illustrated in colour





564

564

Deborah Margaret BELL

SOUTH AFRICAN 1957-

Awakening the Motherland

1989

signed

pastel on paper

57,5 by 158,5cm

R150 000 – 200 000

LITERATURE

Pippa Stein, *Deborah Bell*, David Krut Publishing, Johannesburg, 2004, page 16, illustrated in colour:

"In two important transitional paintings, *Awakening the Motherland*, the black-suited man is lying over the woman. He is still dominant but tender and comforting, and she is enclosed in his embrace, quiescent. She is of Europe and of Africa: her head is the shape of a quattrocento Madonna by Piero della Francesca, but she is also wearing a form of traditional Ndebele headdress. She is barefoot, but it is the texture and

shape of her clothing which resonate with her emotional and psychic state. She is swathed in cloths which are bound around her body like bandaging, a kind of protective skin like a cocoon. She is the chrysalis, in the process of becoming, of transforming.

Her lover's hands and hers are entwined, their fingers touching the organs of her senses - her mouth and ears.

In Gnosticism it is believing that a 'divine spark' of the human being needs to be awakened and integrated with its 'divine source'. This awakening is provided by a 'revealer-redeemer' who brings knowledge of the way to return to the 'divine source.'"



565

565

Deborah Margaret BELL

SOUTH AFRICAN 1957-

Presence

signed, inscribed with the title and dated 2008
mixed media on paper
53 by 75,5cm

R40 000 – 60 000

EXHIBITED

Goodman Gallery, Cape Town, *Deborah Bell: Flux*, January 2009, catalogue number CAT1416

566

Kudzanai CHIURAI

ZIMBABWEAN 1981-

The True Believer

signed and dated 2005; inscribed with the title and 'Y Propaganda' on the reverse

mixed media on board

204 by 120,5cm

R50 000 – 70 000

Kudzanai Chiurai is the winner of the 2012 FNB Art Prize. This talented young artist works in a wide range of media that includes drawing, painting, sculpture, multimedia installations, photography and street art. His diverse and socially engaged practice caught the eye of international curator Carolyn Christov-Bakargiev and ensured that he was one of only three South Africans included in the prestigious *Documenta 13* exhibition.

Though young, his work shows a maturity and ability to grapple with political complexities. His ideological commentary is described as “dry without lacking in humour and avoids notions of victimhood so often coupled with socially weighted art”.¹ When asked by GQ magazine what he would consider the most dangerous thing he has ever done with a paintbrush, he answered, ‘I started painting!’ The response is a fairly accurate summation of the nature of Chiurai’s practice: dangerous.²

1. Catherine Green, ‘Kudzanai Chiurai’, *Art South Africa*, volume 06, issue 02, summer 2007, pages 78-79.

2. See http://www.artthrob.co.za/Artbio/Kudzanai_Chiurai_by_Anna_Stielau.aspx



567

Nontsikelelo VELEKO

SOUTH AFRICAN 1977-

Kepi Mgomezulu, Graffiti by Muthaland, Miriam Makeba Street, Newtown, Johannesburg, Gauteng
2007

from an edition of 10
pigment inks on cotton rag paper
134 by 100cm

R25 000 – 35 000

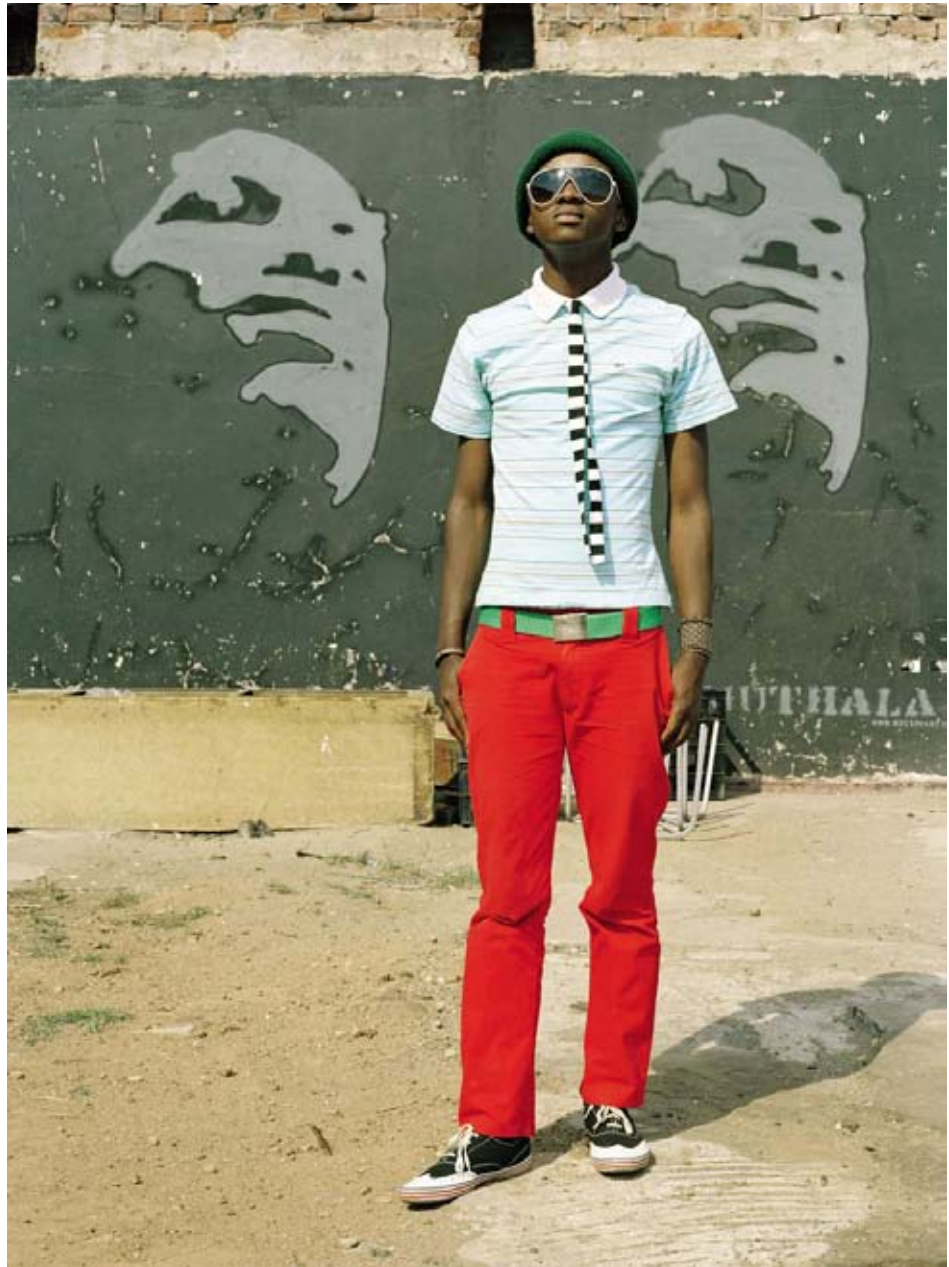
EXHIBITED

Nontsikelelo Veleko: Wonderland, Standard Bank Young Artist 2008:
National Arts Festival, Grahamstown,
26 June to 5 July, 2008
Nelson Mandela Metropolitan Art
Museum, Port Elizabeth, 13 August to
28 September, 2008
Durban Art Gallery, Durban,
20 November to 18 January, 2009
Johannes Stegmann Art Gallery,
Bloemfontein, 4 February to 6 March,
2009

Iziko South African National Gallery,
Cape Town, 28 March to 10 May, 2009
Standard Bank Gallery, Johannesburg,
9 June to 18 July, 2009
McGregor Museum, Kimberley,
3 August to 3 September, 2009

LITERATURE

Storm Janse van Rensburg, (ed.)
Nontsikelelo Veleko: Wonderland,
Standard Bank and Goodman Gallery,
2008, page 17, illustrated in colour
Mary Corrigan, 'Fashionable Cause', *Art*
South Africa, 2008, volume 7, issue 2,
pages 60-61, illustrated in colour





568

568

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

The Scarf (Contemplation)

signed with the artist's initials and dated
'06; signed, dated 2006 and inscribed
with the title on the reverse

oil on canvas
89,5 by 69,5cm

R150 000 – 200 000



569

569

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

The Dance

signed with the artist's initials and dated 06;
signed, dated 2006 and inscribed with the
title on the reverse

oil on canvas
109,5 by 99cm

R150 000 – 200 000

570

Robin Kenneth LEWIS

SOUTH AFRICAN 1942-1988

Oyster Catchers, a pair

both signed and dated 83
bronze, on a perspex base
height: 31,5cm and 30cm,
base: 3cm high (2)

R20 000 – 30 000



570

571

Dylan LEWIS

SOUTH AFRICAN 1964-

Rising Teal

signed, dated 92 and numbered 9/10
bronze
height: 65cm

R90 000 – 120 000



571

572

Dylan LEWIS

SOUTH AFRICAN 1964-

Male Trans-Figure I, Maquette

signed, numbered 4/12 and impressed
with the foundry numbers S268
bronze
height: 61cm

R150 000 – 170 000



572

End of Sale

Strauss & Co

Fine Art Auctioneers | Consultants

Conditions of Business

Strauss and Company (Proprietary) Limited ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business').

1 DEFINITIONS

In these general conditions of business, headnotes are for convenience only and shall not be used in their interpretation, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings —

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.6 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.7 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.8 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.9 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
- 1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;

- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he

is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.

- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer

shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:

- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
- 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
- 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
- 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
 - 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

- 2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.

- 2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.7.4 to reject future bids and offers on any lot from the buyer;

- 2.7.5 to proceed against the buyer for damages;
- 2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.7.10 to commence legal proceedings;
- 2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and

accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.

- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may

have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.

- 3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot

or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.

- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:

- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as required by law.
- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

Bidder Number
(for office use only)

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Enquiries

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- Payment to be made directly to the shipping company.

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Client Tel:
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E-mail:
Recipient Name (if different from above):
Recipient Tel:
Recipient Address:

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Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____

Is Insurance required?

Insurance Value: _____

Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.

Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.

Client Signature:

Client Printed Name:

Date:

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Tel: +27 (0) 11 728 8246 Mobile: +27 (0) 79 367 0637
Fax: +27 (0) 11 728 8247 jhb@straussart.co.za
89 Central Street, Houghton, 2198
P O Box 851, Houghton, 2041

CAPE TOWN

Tel: +27 (0) 21 683 6560 Mobile : +27 (0) 78 044 8185
Fax: +27 (0) 21 683 6085 ct@straussart.co.za
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Branch:	Killarney 007-205	
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 Tel: +27 (0) 11 728 8246 Mobile: +27 (0) 79 367 0637
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 89 Central Street, Houghton, 2198
 P O Box 851, Houghton, 2041

CAPE TOWN
 Tel: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185
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Collection Valuation
2012

COLLECTION VALUATION 2012



10. Chinese Hangxi
Period Blue and
White Vase
R35 000

11. 17c Chinese
Swaton Blue and
White Dish
R20 000



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COLLECTION VALUATION 2012



12. 18c Provincial
Chinese Blue Painted
Gourd Shaped Vase
R50 000

13. Fine Bulbous
Ming Dynasty Blue
and White Vase
R100 000



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William Kentridge, *No Title*, 2012
drawing on found pages, 90,5 by 180,5cm

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Wolf Kibel, *Three Women on a Balcony*
watercolour, 85 by 60cm

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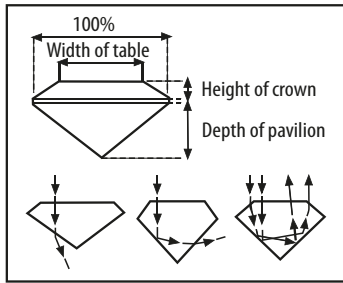
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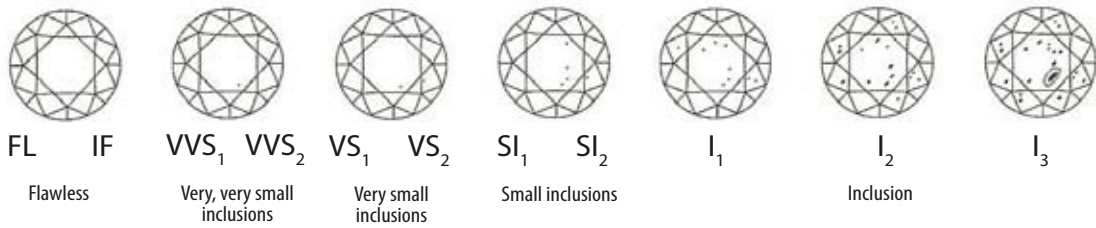
Cut



Colour (G.I.A.)



Clarity (G.I.A.)



Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directors, from information supplied by De Beers.
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Colourless Diamond Index

Colour	Clarity	Weight	Cut	Lot
G	VVS2	2.485	Brilliant	20
Q	VS2	0.701	Brilliant	37
Q	VS2	0.721	Brilliant	37
I	VS2	1.90	Brilliant	39
H	SI1	2.0500	Old-mine	44
M	VS2	10.0600	Brilliant	45
J	VVS1	1.014	Oval	47
H	SI2	1.010	Brilliant	54
H	SI2	1.045	Brilliant	54
I	VS1	2.1930	Brilliant	56
E	SI1	0.710	Princess	57
F	VS1	0.705	Princess	57
G	VS1	1.790	Step	63

Coloured Diamond Index

Colour	Clarity	Weight	Cut	Lot
Fancy Yellow (N.C.N.A.)	SI1	2.4203	Brilliant	22

Conversion Chart

Ring Size

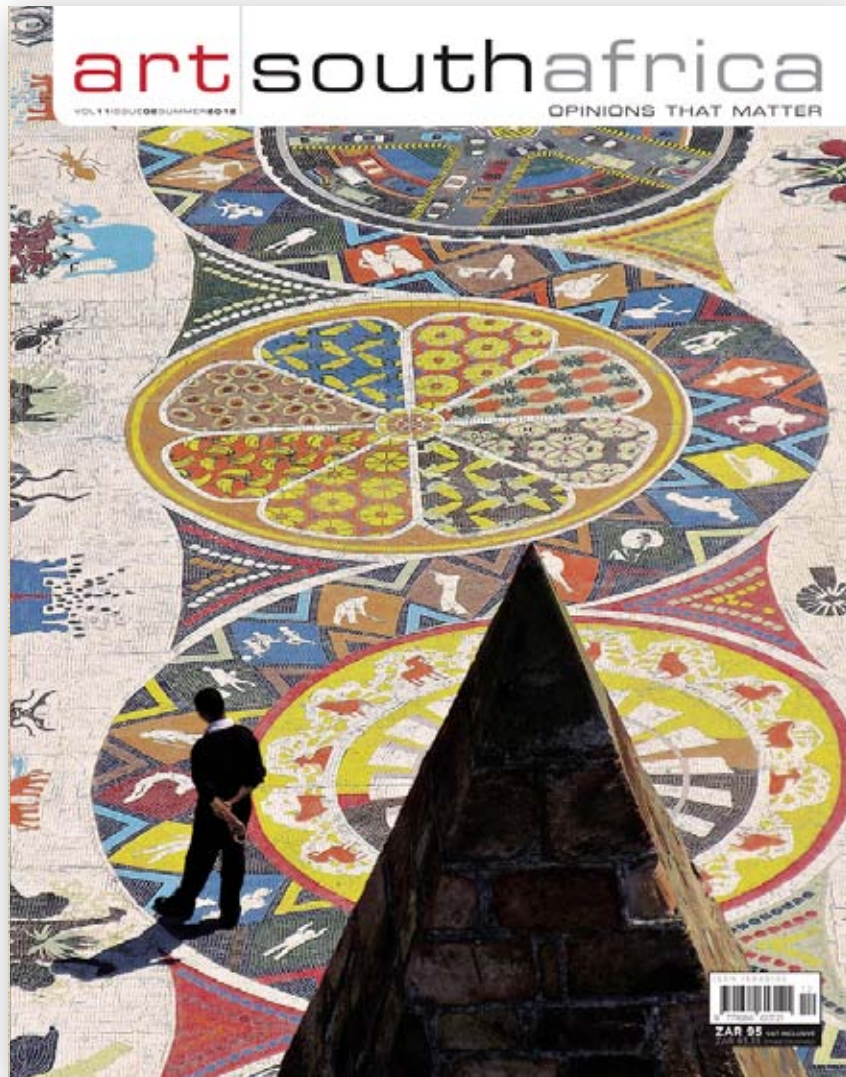
American	French/Japanese	English	Metric	Lot
4¾	–	J	48.5982	51
5¼	10	K	49.7952	98, 122
5½	–	K½	50.3937	63, 86
5¾	11	L	50.9922	91
6	–	L½	51.5907	96, 97
6¼	12	M	52.1892	31, 39
6½	13	M½	52.7877	22, 56, 65, 118, 124
6¾	–	N	53.4660	84, 88
7	14	N½	54.1044	42
7	15	O	54.7428	49, 109
7¼	–	O½	55.3812	92
8	17	Q	57.2964	95, 102
8½	–	R	58.5732	2
9	20	S	59.8500	33
10½	24	V	63.6804	25

AUCTION RESULTS 12 NOVEMBER 2012

South African and International Art

Prices are inclusive of the Buyer's Premium and VAT. Lot numbers omitted were unsold.

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
1	R 10 539	48	R 50 130	94	R 24 508	143	R 20 052	192	R 155 960
2	R 14 482	49	R 50 130	95	R 11 710	144	R 20 052	193	R 267 360
3	R 21 166	50	R 28 964	96	R 11 710	145	R 2 928	194	R 289 640
5	R 15 596	51	R 50 130	97	R 24 508	146	R 28 964	195	R 1 114 000
6	R 61 270	52	R 33 420	98	R 7 612	147	R 20 052	196	R 167 100
7	R 6 441	54	R 18 938	99	R 33 420	148	R 33 420	197	R 100 260
8	R 21 166	55	R 11 125	100	R 7 026	149	R 28 964	200	R 77 980
9	R 4 450	56	R 35 648	101	R 2 342	150	R 28 964	201	R 122 540
10	R 5 855	57	R 22 280	102	R 42 332	151	R 50 130	202	R 334 200
11	R 15 596	58	R 7 612	103	R 133 680	152	R 66 840	203	R 72 410
13	R 6 441	59	R 31 192	106	R 35 648	154	R 15 596	204	R 779 800
17	R 24 508	60	R 72 410	107	R 33 420	155	R 31 192	205	R 55 700
18	R 33 420	61	R 10 539	108	R 13 368	156	R 20 052	208	R 311 920
19	R 38 990	62	R 11 710	109	R 13 368	157	R 20 052	209	R 2 562 200
20	R 28 964	63	R 10 539	110	R 27 850	161	R 423 320	210	R 200 520
22	R 16 710	64	R 12 254	112	R 42 332	162	R 144 820	211	R 445 600
23	R 53 472	65	R 7 026	113	R 9 954	163	R 61 270	214	R 891 200
24	R 5 855	66	R 33 420	114	R 27 850	165	R 802 080	215	R 668 400
25	R 22 280	67	R 24 508	115	R 53 472	166	R 144 820	216	R 256 220
26	R 12 254	68	R 10 539	118	R 14 482	167	R 89 120	217	R 167 100
27	R 64 612	69	R 30 078	119	R 61 270	168	R 557 000	222	R 445 600
28	R 46 788	70	R 53 472	120	R 33 420	170	R 557 000	223	R 289 640
29	R 35 648	71	R 33 420	121	R 21 166	171	R 579 280	224	R 77 980
30	R 15 596	72	R 42 332	122	R 13 368	172	R 334 200	225	R 200 520
31	R 43 446	73	R 66 840	123	R 13 368	173	R 83 550	226	R 200 520
32	R 21 166	75	R 42 332	124	R 16 710	174	R 423 320	227	R 122 540
33	R 28 964	77	R 50 130	125	R 10 539	175	R 835 500	228	R 534 720
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